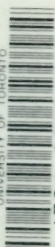


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THE

AGAMEMNON OF ÆSCHYLUS;

THE GREEK TEXT,

WITH

A TRANSLATION INTO ENGLISH VERSE,

AND

NOTES CRITICAL AND EXPLANATORY,

BY

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P R E F A C E.

IN the present work I have undertaken to perform two duties, which in English literature have been usually kept distinct, that of a translator and that of a philological commentator. Though there does not seem any reason in the nature of the case why a scrupulous attention to the text and an appreciation of the poetry of an author should exclude each other, it would appear to be a fact that in this country the two are rarely found together. In Germany the case is different: there is by no means so broad a line of demarcation drawn between them; and publications professing to exhibit both are very frequently to be seen. The explanation of this fact obviously is, that there both philology and poetry, in its widest sense, are subjects of very general interest; each is felt to have some national value, and a wish naturally arises among writers and readers to include both in one comprehensive view; while with us neither can be said to excite any great measure of thoughtful attention, so as to enter in any real extent into public education, and thus both are alike left to small classes of students, who, jealous of their own art, are slow to perceive its bearing on any other. However, though sufficiently connected, in my judgment, to admit of being handled in a single work, each of them involves many matters peculiarly its own: and on some of these it is here the place to say a few words.

It will not of course be expected that I should enter into a review of those who have preceded me in translating the

Agamemnon; but it would be mere affectation to deny that my own version has been continued, if not commenced, with the view of supplying certain requisites in which I conceive theirs to be deficient. These cannot be said so much to arrange themselves under any one head as to be dispersed under many; and my success, if I should be judged to have succeeded, will have been attained partly by trying to combine what my predecessors have attempted separately, partly by a different treatment of the several points proposed. Mr. Sewell has already aimed at giving a faithful representation of the language of his author. Dr. Kennedy has made an attempt, though a very partial one, to preserve some conformity with the Choral metres. Those who required nothing beyond a transfusion of Æschylus' spirit into the style of our own dramatists, have long since been satisfied by the masterly, though unequal work, of Mr. Symmons^a. Except in the matter of the metres, I have aspired after nothing new even in degree: or if there be anything new, it consists simply in the thought that a transcript of the language of Æschylus, an approximation to his metre, and a reproduction of his spirit in the only way in which it can be reproduced, by the analogous forms of English poetry, might all be compassed by one and the same translator.

But I am not merely concerned with the relation in which

^a I cannot dismiss in a single sentence a book to which I owe so much as I do to this translation. At the time when I first began to read the Agamemnon, it assisted me more than any one work to enter into the real spirit of Æschylus; and I have never since turned to it without receiving a similar impression. In spite of the carelessness discernible in many parts, especially in some of the Choral passages, and the weakness inseparable from a version which nowhere aims at avoiding diffuseness, the reader, I think, must

feel that here at least is one man who to a certain extent saw with the same eyes as his original. He is now, I believe, beyond the reach of praise, but his work cannot be allowed to fall into neglect, though it still continues in a first edition, after the lapse of more than twenty years, and attracted but little notice on its first appearance, except one short article in the *Classical Journal*, containing very qualified praise, and another, far more just, though not sufficiently discriminating, in *Blackwood's Magazine*.

I stand to previous translators of the *Agamemnon*: I must also speak of the views which are entertained in the present day on the subject of translation generally: the more so as it will enable me to develop more fully those notions with respect to the duties of a translator, which I have expressed somewhat loosely in the preceding sentence. I am far from thinking that these duties can be summed up in any dictum about literal or free translation^b. There has been a reaction lately in this as in other matters, against the principles maintained in the last century: and men seem disposed to think that the true idea has never been understood till now. Articles have appeared by different writers of ability, in the only journal open to a full discussion of such questions, the *Classical Museum*, all of them asserting the necessity of a translator following the metre and words as well as the general sense of the original, and reprobating the notion that the author is to be made to speak as he would have spoken in English. Now to a certain extent there is no doubt truth in this: but as it is stated, I believe it to be founded on a misconception. The rule is undoubtedly that the author should be represented as completely as possible, in form no less than in spirit: whether this is to be done by giving in all cases the same words and the same metre, is another question. In the first place it must be observed, that in *words* at least absolute identity is impossible—even *καί* is not the same word as *and*; in form they are totally unlike; but in sense they are the same, that is, they are analogous to each other, the one standing to the Greek language in the same relation in which the other does to the English. Now, is not this analogy the real principle of translation? and does it not seem probable

^b The same opinions have already been supported by substantially the same arguments in an article on Chapman's *Homer*, in the *Oxford and Cambridge Review*, No. V., the

authorship of which I here acknowledge, lest any one should suspect me of having appropriated the sentiments of another writer.

that a mere verbal and metrical conformity may in many cases be the way not to realize, but to violate it? How can we be said to give a true copy of a Greek expression when we substitute for it one made up of English words indeed, but conveying no meaning at all, or perhaps a harsh meaning to English ears? or how can we flatter ourselves that a composition which an English reader would regard as oddly-fashioned prose, with no harmony, is a facsimile of an *Æschylean Chorus*? We may admire their ingenuity, as we should admire a Chinese imitation of European workmanship, but we cannot approve of them as versions, unless we suppose translation to be an exception to the general rule of truth-speaking, which requires not that a statement should be verbally correct, but that it should convey a true impression. If purely classical forms of expression and purely classical metres can be naturalized among the English, well and good; but that must be done by original compositions; and till then a translation made on such a theory will not be likely to fulfil one of the principal objects of a book, that of attracting readers. At the same time, of course any approximation which can be made to the form of the original, consistently with the usages of our own tongue, should be sedulously laboured after: and even where a precise equivalent cannot be found, it will be well to seek something as near to it as possible. *Æschylus* should speak in English phrases and English metres: but he must also speak as *Æschylus*. Acting on this rule, I have, in the first Chorus, not only rendered the Greek anapæsts by English anapæsts, as being an indigenous metre, but have put vv. 185 &c. into a measure taken from a poem of Miss Barrett's (*The Cry of the Children*), which though not reducible to the same quantities as the original, bears some resemblance to it as it is ordinarily read. In other places I have attempted no such apparent conformity: for instance, in the first lines of the first strophe, I am as persuaded that the Greek dactylic measure is best represented by an English

heroic stanza, as I am of any acknowledged truth connected with the play. With regard to many parts of the choric metres, our ignorance of their effect in Greek ought to be enough to deter us from any attempt to reproduce them in another tongue, or at any rate in our own, for I do not feel myself qualified to pronounce an opinion on the success of the experiment in Germany^c. Thus it will be seen that nothing very definite can be laid down with reference to the degree in which a translator should copy the form of his author, owing to the indeterminate state of our language and metre, which will vary at different periods. There are some measures now tolerably congenial to our language which our fathers would have regarded as unnatural and affected; and the breaking up of conventional forms of phraseology, which has been for some time past going on under the influence of such writers as Mr. Carlyle, will allow us to hazard many expressions which could not have been used twenty years ago. All that can be said is, Be natural: and the appeal is to the *αἴσθησις* of the individual, checked by the prospect of an ultimate reference to "the common sense of most." So, whatever may be thought of

^c There are several German versions of the *Agamemnon* of comparatively recent date, all of them executed on the principle of exact metrical conformity. The most celebrated of them, Humboldt's (I am giving not my own opinion, but that which I have heard from Germans themselves), is still highly esteemed, but complained of for its extreme difficulty, as is that of H. Voss, who, in common with his father, is said to have completely spoiled his style by the habits of translation, so that their Pindar is pronounced to be harder than the original, while the first edition of the Homer, one of J. H. Voss's earliest attempts, is infinitely preferred to the second. Droysen's version, though not thought

equal to his translation of Aristophanes, is praised for its great ease, while in other respects, such as closeness to the text, it would appear to be deficient. Hermann, a severe judge in the case of a disciple of Müller, spoke of it to me as "luftig," flighty or frothy; and the little I have seen of it induces me to believe that much has been sacrificed to the wish of producing a translation in flowing language: e. g. he transforms ἀπλοία κενάγγελι (v. 181) into "ruhlose Rast," inglorious repose. Franz's work, printed along with his edition noticed below, I heard favourably mentioned: but it does not seem to have been before the public sufficiently long to have received any decided judgment.

my success, I can safely say that my general object has been to approximate as nearly to the external conditions of my author as the English language, viewed as a vehicle for poetry, would admit; and even in those instances (very few, I trust) where I appear to have deviated from them at all widely, to give a true impression of the thing said and the manner of saying it.

In adverting to my work as an annotator, I need only notice the two editions which have more immediately preceded mine in England, those of Mr. Peile and Mr. Paley. They happen to stand in some degree in opposition to each other, the notes of the one being written in English, and intended as a contribution to an "enlarged, practical, vivid, and therefore popular treatment of Greek literature," those of the other exhibiting a return to the old language, and as a general rule, to the old style of critical investigation. Though I cannot but respect the sagacity, terseness, and general good sense displayed by the latter. I must still consider that he, in common with others, has dwelt disproportionately on one of his predecessor's faults of execution, while so far as he differs from him in principle, he has shown a less complete view of the requirements of modern criticism. In spite of all the instances of prolixity, pseudo-philosophical refinement, and unpoetical phraseology, which can be collected from Mr. Peile's book, he seems to me to have done service to his generation by departing from the dogmatic style of note-writing, which rules without giving reasons, and thus tends to isolate philology from all other branches of knowledge, and seeking to introduce discussions which may claim a place in positive philosophy as dealing with facts of human nature, and consequently of human interest. This intention has been converted into "the idea of making *Æschylus* popular by English notes," and as such, stigmatised as "one of the wildest chimeras which ever entered the human brain"^d: but, more candidly

^d Dyer's *Tentamina Æschylea*, p. 29.

understood, it shows no absurdity, but a proper sense of what the coming age is likely to demand. If the study of the classics is to stand its ground in English education, it must be by connecting itself with subjects acknowledged to be of public concern: the histories must be treated by a historian, the poems by a man of poetical feeling, and the language in which both are conveyed must be analysed by one who is not indisposed to take a wide and philosophical survey. Mr. Peile is right too in supposing that, as a vehicle of such inquiries, English notes are necessary. The Latin language was admirably suited for notes written in the old style: theirs is indeed an essentially Roman spirit, a spirit averse from speculation and given to practically ruling matters. But for anything like subtle analysis, Latin is entirely out of place. There is nothing of the kind in the language: the broad generalities of Cicero will not do in unfolding some form of thought, or showing the fundamental notion of a particle; and as soon as commentators attempt such things, they get into a phraseology of their own, which certainly cannot be called Latin. It is surprising that writers who hold that "the chief business of criticism is to unravel the idioms and intricacies of language," should maintain nevertheless that Latin is the best organ for it. It has indeed the advantage of being "brief, clear, and easy of remembrance:" but where the object is not to "get up" a book, but to enter into an author's forms of thought, and where consequently things should be fixed in the memory not so much by aptness of expression as by a real connection of ideas, such a recommendation will not be needed^f. It has the advantage of being "readily understood by readers of all countries and all ages:" but it tends to form these

^e Preface to Liddell and Scott's Greek Lexicon.

^f A friend has suggested to me that Latin notes will be found best for schools, English for more ad-

vanced students: a distinction which it will be seen agrees with the opinion here expressed in favour of the latter.

into a body by themselves, with a craft of their own, which both learners and teachers regard as something far removed from ordinary life. So for writers it has "the advantage of technical terms and phrases which all scholars have agreed to use:" but for that very reason it contributes to foster what may be called *odium philologicum*, as a man, unless writing in a conventional and, as it has been sarcastically termed, parliamentary jargon, will not be likely to devote the head of a rival to the infernal gods merely because he has made a bad emendation^g. Besides, these advantages might equally have been urged in favour of continuing to write philosophical works in Latin, a question which public opinion has now completely set at rest, without any prejudice, to say the least, to the interests of science. In the department of classical criticism the custom has lingered longer than any where else, partly from the plausibility of discussing a dead language in a dead language, partly, as observed above, from its suitableness to a particular kind of note-writing. Some have spoken of English notes as a condescension to the indolence of the age: I can only say that in a great many cases, for my own sake, I should infinitely have preferred writing Latin. It is so difficult in matters of mere verbal criticism, the adjustment of the merits of different readings or different interpretations, to avoid running into sameness on the one hand, or affectation, if not flippancy, on the other. In writing notes on Thucydides, a commentator may take refuge in the vocabulary supplied by history or geography; but a verbal critic soon exhausts his stock of ordinary phrases like "preferable" or "untenable," and even those which touch on specific merits or demerits, as "harsh," "unnatural," "in keeping with the

^g That this is no exaggeration will appear from the following note of Lipsius on Tacit. Ann. I. 3. "Siculus ille momar (exprimit quod verum est a me indignatio) cum sua conjectura, *sed qui pluribus morum*

vitiis insisteret, abeat Morboniam." I am sorry to mention Orelli's Horace as affording a proof that even in our day some traces of this grossly vituperative spirit are still to be found.

context," and is almost led to wish for a language in which he can speak of an emendation as "*præclara*" without being supposed to award extravagant praise, and characterize a failure by the adverbs "*putide*," "*inepte*," "*perridicule*," yet convey no deadly insult. He must however be content to wait till English criticism has acquired a more definite terminology, consoling himself with the thought that when it is formed, its tendency to become jargon will be checked by its relationship to the talk of common life, its powers of invective by its general intelligibility. Of course there is a limit to the extent of discussion to be admitted in a commentary: and this the facility of writing English notes may induce an editor to overleap. It must be remedied however not by compelling him to move in fetters, but by enforcing on him the exercise of that discrimination which he would be expected to employ in ordinary work. This again is a matter of *αἴσθησις*, and cannot very well be reduced to a prescription. I am myself painfully conscious that my notes are likely to be blamed for offences of this nature. I have however been frequently driven into them by circumstances: a plain explanation has been given and generally received, till some editor has found fault with it as insufficient, and attempted to give a more philosophical one; so that in order to clear away the irrelevant or erroneous matter that has thus been not unfrequently accumulated, a subsequent writer has to deal with the subject in a manner more or less scientific and abstruse. We have unfortunately no philosophical grammar of sufficient authority to be made a regular standard of appeal, otherwise nothing would be required beyond merely indicating the point in question: as it is, almost every editor has a grammar of his own, and when he wishes to insist upon a grammatical position, he will either fall into obscurity from being technical, or incur the charge of prolixity and irrelevance by seeking to explain his meaning. But this is a misfortune

belonging not to English note-writing, but to the present state of philology: a writer in Latin would feel it to a much greater degree, and could only escape it by strictly confining himself to the opinions, as strictly as to the language, of older critics.

In Germany nothing much has been done for the Agamemnon since Klausen's edition, which is now well known to English scholars. In 1837 Haupt published the text with a large body of notes, which display considerable learning, but have scarcely any pretensions to critical merit. There is hardly any error in the existing MSS. and early editions, even though it may have been corrected so long ago as the time of Canter^b, which he does not think capable of being defended. I therein far surpassing Klausen (who is himself not slow at attempting to explain the inexplicable), while his own suggestions generally shew a great want of that felicity which is the especial praise of a critic. I have however found his edition useful, particularly as he has reprinted the Scholia, which it is a satisfaction to have consulted, though on this play their help is nearly worthless. Very recently an edition of the Orestea has appeared by Franz, with a translation on the opposite pages, executed by order of the king of Prussia, expressly for the purpose of stage representation. The few notes appended to the text are in German, very brief, and entirely critical. I have not examined them thoroughly, but what I have seen does not give me a very high opinion of them. He adopts several very questionable corrections of H. L. Ahrens, and altogether may be said to have corrupted the text far more than he has improved it^c. I have been informed also that

^b It would be hard to overrate the services which Canter has rendered to Æschylus. The state in which he left the text of the plays can only be appreciated by those who from a careful examination of

the MSS. readings know in what condition he found it.

^c Hermann has reviewed the work in the *Wiener Jahrbücher*, besides writing a short tract with reference to it, "*De recensione in Æschyli Orestea*."

another edition has been published within the last year by a Flemish scholar, whose name I could not learn: but the work is said not to be of much importance.

With regard to the text of the *Agamemnon*, it seems now to be generally agreed that it is rather from modern sagacity than from ancient testimony that help is to be expected for the future. The Medicean MS. appears to be the fountain from which all the other copies in our possession have been derived: and its resources, both actual and possible, must now be pretty well exhausted. Fourteen years ago, Captain Medwin, in the preface to his translation, raised hopes by announcing that some new MSS. had been discovered in the Escorial, and were then being collated by Mr. Fedor: but no further tidings have been heard of them; at least I have sought in vain for any. An inquiry on the subject which I addressed in 1843 to the readers of the *Classical Museum* yet remains unanswered, nor do any facts appear to have come to the ears of the scholars of Germany. Under these circumstances I have thought it needless to give a list of the various readings of MSS. and editions, as others have done, only noticing those which I considered of any consequence. My text is substantially that of Mr. Peile, which I have adopted as on the whole the most satisfactory groundwork to take. The question of the metres I have passed over entirely, feeling myself disqualified from dealing with it by my ignorance of the principles of music, modern as well as ancient, and of the facts bearing upon Greek accent and rhythm. It would be easy to divide the

The last I have read, but it is entirely restricted to questions of stage performance: the former I have unfortunately not been able to procure. From what he told me himself however respecting his opinion, I should judge that the article cannot have been a favourable one. I

was glad to hear from him at the same time that he still cherishes his intention of editing *Æschylus* himself, though his contemporaries seem to fear that a work deferred so long is not likely ever to be carried into execution.

verses of the Choruses into a certain number of feet of various kinds, but I should despair of giving or gaining a notion of choral melody and harmony by any such process. My apprehension is merely that of a man groping in the dark: and it is by such vague notions, feelings rather than thoughts, that I have been guided in my endeavours to set off against each strophe some English equivalent^k. I have admitted none of my own conjectures into the text, simply because I did not see any of them to be sufficiently certain: had I been more satisfied with them I should not have scrupled to introduce them, as I have done in the case of others, since the question is not between the words of Æschylus and those of his editor (a fallacy which I have heard propounded), but between the report of transcribers, who seem generally to have been ignorant men, and in numbers of instances have been proved to have fallen into error, and the suggestions of the learned, who attempt on certain principles to restore the lost words of the author. There is of course a danger of erring on either side: and indeed the only way is to decide on each passage as it comes, as in the present play at least no *systematic* corruption has taken place, and consequently no systematic remedy can be applied. In some cases the old reading might have been allowed to pass had there not been a conjecture of great external and internal probability: in others, even in the absence of any plausible alteration, the text has carried its own condemnation with it: occasionally some correction, which had almost acquired a prescriptive right, has been disturbed, because it appeared to have been dictated by too narrow a view of the laws of language; in fact, it is impossible to enumerate the different reasons which have swayed me under different circumstances. I hope however I shall

^k An English work has just been advertised, professing to unravel the whole secret of the Greek Chorus, but I have not been able to consult it.

be found always to have had reasons, and in almost every instance to have made them intelligible, as an arbitrary rejection of the reading of another editor seems to me more offensive than an attempt to expose its weakness. The same may be said with regard to the explanatory part of the notes; writing, as I have done, for no one class of readers exclusively, and thus going beyond what had been my original intention to make a note only where I had something new to say, I have yet had to state my own opinion wherever it seemed required, in adopting no less than in rejecting a previous exposition. I can cordially join in the words of Mr. Paley¹, with which I shall be glad to dismiss this notice of my own labours, “*Erunt fortasse quibus videar et de me ipso in hoc libro non admodum modeste, et contra aliorum sententiam invidiose atque arroganter dixisse. Volui profecto libere reprehendere quodcumque vel ridicula subtilitate disputatum vel prava interpretatione adumbratum putarem: malui etiam scribere, mihi videri hoc vel illud perperam expositum, quam affirmare, id ita esse. Accedit, quod quo magis familiariter cum lectoribus loquere, eo jucundior et facilius procedere solet oratio. Spero autem fore ut alii non minus libere, si quid ipse erravero, Æschylum a meis ineptiis vindicare velint, sive ii fuerint censores sive in posterum editores.*” (Prælectio p. xiii.)

After this discussion of the several points connected with my own share in the present work, it is surely allowable to say something of the play itself, and of Greek tragedy in general. No one can pretend that the subject has been exhausted in England: for my own part, I believe that there is yet much more to be done. In giving up Blair's Lectures for Schlegel's Dramatic Literature we can scarcely

¹ I ought to say that I had completed the notes on the first 500 lines before I procured Mr. Paley's

edition, so that I have only been able to introduce a few notices of it in that part of the commentary.

be said to have done enough. If in the last century the critic was too much of a judge, in the present day he is too much of a worshipper. If it is true that criticism must aim at seizing the spirit of the whole, it is no less true that the fundamental idea can only be gained by a rigorous analysis of the parts. It is useless to seek to reach it *per saltum*, and pretend that we have thus attained to the standing-point from which the several details are to be viewed. In Germany many writers have arisen to question Schlegel's propositions, and reconsider the questions which he was thought to have closed^m: but in England he is still regarded as the great authority on all matters relating to the ancient and modern dramaⁿ. Yet surely his very conception of the essence of Greek Tragedy may well be disputed. Inward liberty and external necessity are, according to him, the two poles of the tragic world. In this he has been followed by others, who regard Destiny as the predominating principle of Greek dramatic art. Others, who have seen that Euripides at least had in general as little conception of Destiny in the ordinary sense of the word as any modern dramatist, have still asserted it to be the mainspring of the older tragedy, and appealed triumphantly to Æschylus

^m Vischer, who enjoys the reputation of being one of the first æsthetical writers in Germany, discusses Schlegel's view of destiny with some severity in his work *Ueber das Erhabene und Komische*. Those who differ, as I should myself do, from many of his views, will yet see reason to admire the superior discrimination with which he has treated the subject. Gruppe too attacks Schlegel in his *Ariadne* (chap. XVIII.), though his own view of Destiny, as a mere result of poetry, is contrary to that maintained here, which supposes a belief in it only to have influenced poetry so far as it

happened to be held by a particular poet.

ⁿ An Article in the *Foreign Quarterly Review*, for Oct. 1843, is the only remarkable exception I know to the general feeling of admiration. It attacks Schlegel on the same ground as that taken here, and disproves his notion of Destiny by a similar reference to the seven plays of Æschylus, a fact which I did not recollect at the time of writing my remarks. Mr. Dyer has also recently made a protest to the same effect in the *Classical Museum*, No. XV.

Now, even setting aside the fact that *Æschylus'* particular belief has no more right to be represented as the mainspring of the older tragedy than the religious views of Milton as the fundamental principle of the British Epic, we shall find it hard to extract any single and uniform notion of *Destiny* from the seven plays. In the *Prometheus* necessity appears as a non-moral power couched behind the new order of things and impelling them towards their destruction; though even this cannot be asserted definitely, as *Prometheus'* foreknowledge, which appears coextensive with these operations, is evidently not so much absolute as contingent, and so differs greatly from any thing which we understand by the term. In the *Agamemnon* we have two destinies, but neither of them the same as the last mentioned: the one is the destiny of a race, which though arising from a moral fault, operates by a physical law: the other is entirely moral, extending over all mankind, and constituting what I have called the *Theogony of Good and Evil*, as described in vv. 730 sqq.; it coincides apparently with the former, as an instrument to work out its ends, and provides that those who are doomed to suffer for their fathers' crimes shall not be without crimes of their own. From this view the *Choephore* does not seem to differ: but in the *Eumenides* there is little which can be called *Destiny*: the *Furies*, who appear in the earlier part of the piece as the old gods of the *Prometheus*, are disappointed of their prey, and reconciled not by any satisfaction made to their requirement of blood for blood, but by a promise that they shall receive honour from a city in no way connected with *Orestes* except by the ties of friendship. In the *Septem contra Thebas* the *Destiny* is the family one of the *Labdacidæ*: yet here it does not seem to affect the siege of the city, which is the central object of the piece. In the *Persæ* the necessity is moral, giving to moderation the victory over overweening rashness, which is really no necessity at all, in the sense in which the idea is opposed to that of free-will: and in the *Suppliees* we

see little even of this shadow of Schlegel's "unfathomable power." It is scarcely necessary to proceed to Sophocles and show that in his plays the so-called essential principle is not more uniformly displayed, sometimes as in the whole *Œdipodean* story, wearing the twofold form which it wears in the present play, sometimes, as in the *Ajax*, exerting a purely moral power, while in the *Philoctetes* the picture of a brave man struggling with misfortune, if indeed it constitute the essence of the drama, is in no way peculiarly Greek. The conclusion then to which we come is that though the religious belief of the Grecian poets undoubtedly influenced their plays, and caused them frequently to introduce some power, beyond that of man, as working out the catastrophe, it is by no means sufficiently uniform and consistent in its phases to deserve being crystallized as *Destiny*, and exhibited as the presiding genius of the national dramatic literature.

Schlegel's account of the *Agamemnon* is pleasingly and gracefully written, but cannot be pronounced satisfactory: though drawn out to some length, it leaves several striking features unnoticed, and altogether never rises above the ordinary height of contemplation. "It was the intention of *Æschylus*," he says, "in the *Agamemnon* to exhibit to us a sudden fall from the highest pinnacle of prosperity and renown into the abyss of ruin:" and so it was, but it was a great deal besides. He does not bring out the idea of *Nemesis*, which pervades the whole play, *Agamemnon* suffering not only for the crimes of his ancestors, nor yet for the death of *Iphigenia*, which is *Clytæmnestra's* part of the plea, but for the blood he has caused to be spilt, as is developed in the second choral ode, the prevailing notion of which is the retribution of Heaven on wealth and conquest, already executed in the case of *Troy*, and apparently demanding another victim. Indeed the whole character of the Chorus, set on by an irresistible impulse to prophesy against their will, if not unconsciously, and continually

showing that that must be, which when brought before them by Cassandra they cannot apprehend.—as it were stating premisses, yet invariably shrinking from the obvious conclusion,—is left untouched. All that he has to say about the first Ode—the most wonderful effort, I am inclined to think, of Grecian poetry—is that “in their songs they go through the whole history of the Trojan War, through all its eventful fluctuations of fortune, from its origin, and recount all the prophecies relating to it, and the sacrifice of Iphigenia, by which the sailing of the Greeks was purchased:” and it is only after the scene of Agamemnon’s entry that he makes the Chorus “begin to utter its dark forebodings.” In the conception of Clytemnestra’s character too he does not go far beyond the surface. He does not delineate that power of intellect which reigns throughout her speeches—calm, self-contained, and occasionally prodigal in displaying its collectedness, as in the description of the beacon, of the captured city, and of her feelings during Agamemnon’s absence, in all of which she seems to say to the spectators, “though I have so much on my mind I can yet find time and thought for this.” Nor does he notice that she is something beyond a hypocrite—something of a fanatic, believing in some degree at least that the moral order of things is working itself out through her means, so that she is really inactive, while the Alastor is the true agent.

She seemed methought to live two lives in one,
 Each well sufficing man’s unaided power,
 One busied still with matters to be done,
 While one apart sat on a sentry-tower
 Watching the moral world, as hour by hour
 Some birth fore-doomed kept struggling into light,
 Till I could fancy that so bloody shower
 Through other hands had issued, and unite
 My willing voice with hers to curse the Alastor’s might.”

In fact I know no way by which the old theory of the character of Cromwell, as half fanatic, half hypocrite, might have better been justified in point of intellectual consistency than by a reference to the Æschylean regicide. Its advocates might have found in her a case of a dissembler rejoicing over the dead with a religious feeling, and declaring, not as a bravado, but as a matter of personal conviction, "The Lord hath delivered him into my hand." Her comparative mildness too as a ruler might have been paralleled with that striking feature in the last scene where she discourages the vulgar threats of Ægisthus, and begs him not to shed blood *unnecessarily*, intimating that in their crime they had been but poor vessels in the hand of Providence, chosen out for a work which it would have been bliss to have avoided. "I have sought the Lord night and day that he would rather slay me than put me upon this work." Even now that our own countryman has begun to be differently estimated, it is interesting to dwell upon the comparison.

It has been said that Shakspeare's superiority to Æschylus can be judged of by weighing the Agamemnon against Macbeth. And this is to a great extent true; only we must not decide too hastily on simply dramatic grounds. The display of character in the Agamemnon, though masterly so far as it goes, is not nearly so wide as in Shakspeare's play; as much wonder is excited, but the whole subject is felt to be transacted upon an elevated platform, and not to come down to the level of common life. As in the Prometheus, little sympathy is raised, except for the abstract principle involved in the story, so that the spectator approaches cautiously, and is made to see that awe is his most appropriate sentiment. Shakspeare places his chief marvel in the development of a strictly human nature, aiming indeed at an object beyond the reach of common men, but actuated by mere human passions, and doing in reality no more than any

man might be tempted to do, though the sphere in which he moved were different. In the supernatural part of his piece I cannot but think that Æschylus has the advantage. The Grecian conceptions of Nemesis and the Alastor, the prophecies of Cassandra, seem to me more awful than the Gothic machinery of the witches, peculiarly adapted as it is to the country where the scene is laid. If Pagan ideas could produce so much, Christian ideas should have produced more. I am aware of the transcendent difficulty there is in embodying anything connected with our religion worthily in poetry: I merely say as a fact, that here the ancient dramatic art surpasses the modern. There can be no doubt however that the triumph of drawing the whole sublimity of a piece from human nature is higher than that which has recourse to mysterious supernatural powers to produce its effect. But it must not be forgotten that it is not merely on dramatic grounds that the *Agamemnon* is to be judged. Its lyrical parts, though intimately bound up with the catastrophe, have yet such surpassing power in themselves as to claim a large part of the admiration with which we regard the whole. It is not meant to deny that the existence of a Chorus is in itself a proof of a less perfect stage of the tragic art. Schlegel says it is meant to be the ideal spectator: but however well it may perform this function, and however necessary it may be that the function should be performed, a poet who can dispense with such a cumbersome engine and yet attain the desired object, by distributing the work to be done over the rest of the play, must be held to have made an advance as an artist. Still we ought not therefore to judge of a Greek tragedy merely by its dialogue, but regarding it as a poem, lyric as well as dramatic, to estimate the general sum of poetical power displayed. And viewing it in this light, as a product of an age when art was ruder, and human nature itself both developed in a rougher form and less completely apprehended, I

believe it will be found difficult to overrate the *Agamemnon*^p.

If this be in any way a fair account of its excellences, a writer who succeeds in introducing it to the English public must be reckoned to have done a good work. I am far from supposing that so complete a praise will be accorded to me; but if from any part of my book, anything in the translation or the notes, the attention of the general reader shall be directed towards the original, I shall at least have achieved something. The work of a translator ceases when his author is well known; and he must indeed be taken up by personal vanity who would repine at being thus thrown into the shade. But there is no need at present to look for this time coming in sight. *Æschylus* is appreciated by some, read by others as a school-book, but to the great mass of the reading world entirely unknown, except perhaps by a few specimens from Potter. There is no royal road to be expected to the Greek plays, it is true; the labour of mastering, if not the original text, at least many facts connected with the mental history of the times, and not to be collected from merely reading a translation, can never be superseded. But it may be made more obvious, more popular, not by suppressing everything really characteristic and consequently difficult, but by associating the subject with matters of human interest, and making people feel that the Greeks were men with "the basis of the soul" the same as our own. Such representations as that which was recently witnessed of the *Antigone* are a step in the right direction, as

^p Those who are well acquainted with the "mirror of human life" presented to us by Homer, may question this statement: and it is very likely that I have in some measure transferred the imperfections of the poet to the age.—Still, the view of human nature in the *Iliad* and *Odyssey* seems to be less deep than

that in the *Agamemnon*, though much more complete—the one a picture glowing with all the freshness of childhood—the other a fragmentary sketch, but wrought up in parts to great intensity, and so approaching a stage nearer to the full realization of the dramatic power in *Shakspeare*.

showing that the life of Greek plays is not confined to books, but can be exhibited on the same boards which are trod nightly by the actors of modern pieces⁹. The process of familiarizing the minds of men in general with works originally written in a dead language centuries ago must always be a slow one, and with so many subjects of equal or greater importance equally neglected, its completion may have to wait for the arrival of such a system of education as we cannot now believe possible: but we are at all events capable of making some advance, and when the Athenian drama is as much canvassed and as well understood in England as in Germany, it will be time to consider whether our knowledge is sufficient to give us scope for satisfaction.

⁹ It is rather premature to consider practically the question of the representation of the Agamemnon; but Hermann seems to be generally right against the Müller School,

Droysen and Franz, in supposing the primitive practice to have been extremely simple as regards both the stage apparatus and the character of the music.

ΥΠΟΘΕΣΙΣ

ΑΓΑΜΕΜΝΟΝΟΣ.

ΑΓΑΜΕΜΝΩΝ εἰς Ἴλιον ἀπὼν, τῇ Κλυταιμνήστρᾳ, εἰ πορθήσοι τὸ Ἴλιον, ὑπέσχετο τῆς αὐτῆς ἡμέρας σημαίνειν διὰ πυρσοῦ. ὅθεν σκοπὸν ἐκάθισεν ἐπὶ μισθῷ Κλυταιμνήστρᾳ, ἵνα τηροῖη τὸν πυρσόν. καὶ ὁ μὲν ἰδὼν ἀπήγγειλεν· αὐτὴ δὲ τὸν τῶν πρεσβυτῶν ὄχλον μεταπέμπεται, περὶ τοῦ πυρσοῦ ἐροῦσα· ἐξ ὧν καὶ ὁ χορὸς συνίσταται· οἵτινες ἀκούσαντες παιανίζουσι. μετ' οὐ πολὺ δὲ καὶ Ταλθύβιος παραγίνεται, καὶ τὰ κατὰ τὸν πλοῦν διηγείται. Ἀγαμέμνων δ' ἐπὶ ἀπήνης ἔρχεται· εἶπετο δ' αὐτῷ ἑτέρα ἀπήνη, ἔνθα ἦν τὰ λάφυρα καὶ ἡ Κασάνδρα. αὐτὸς μὲν οὖν προεισέρχεται εἰς τὸν οἶκον σὺν τῇ Κλυταιμνήστρᾳ. Κασάνδρα δὲ προμαντεύεται, πρὶν εἰς τὰ βασίλεια εἰσελθεῖν, τὸν αὐτῆς καὶ τοῦ Ἀγαμέμνονος θάνατον, καὶ τὴν ἐξ Ὀρέστου μητροκτονίαν, καὶ εἰσπηδᾷ ὡς θανουμένη, ρίψασα τὰ στέμματα. τοῦτο δὲ τὸ μέρος τοῦ δράματος θαυμάζεται, ὡς ἔκπληξιν ἔχον καὶ οἶκτον ἱκανόν. ἰδίως δὲ Αἰσχύλος τὸν Ἀγαμέμνονα ἐπὶ σκηνῆς ἀναιρέισθαι ποιεῖ· τὸν δὲ Κασάνδρας σιωπήσας θάνατον, νεκρὰν αὐτὴν ὑπέδειξε. πεποιήκῃ τε Αἴγισθον καὶ Κλυταιμνήστραν, ἑκάτερον δι´σχυριζόμενον περὶ τῆς ἀναιρέσεως, ἐν κεφαλαίῳ· τὴν μὲν, τῇ ἀναιρέσει Ἰφιγενείας· τὸν δὲ, ταῖς τοῦ πατρὸς Θυέστου ἐξ Ἀτρείως συμφοραῖς.

Ἐδιδάχθη τὸ δράμα ἐπὶ ἄρχοντος Φιλοκλέους, Ὀλυμπιάδι ὀγδοηκοστῇ, ἔτει δευτέρῳ. πρῶτος Αἰσχύλος Ἀγαμέμνονι, Χορηφόροις, Εὐμενίσσι, Πρωτεῖ σατυρικῷ. ἐχορήγει Ξενοκλῆς Ἀφιδνεύς.

ΑΓΑΜΕΜΝΩΝ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΦΥΛΑΞ.

ΧΟΡΟΣ ΓΕΡΟΝΤΩΝ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΤΑΛΘΥΒΙΟΣ ΚΗΡΥΞ.

ΑΓΑΜΕΜΝΩΝ.

ΚΑΣΑΝΔΡΑ.

ΑΙΓΙΣΘΟΣ.

ΑΓΑΜΕΜΝΩΝ.

ΦΥΛΑΞ.

ΘΕΟΥΣ μὲν αἰτῶ τῶνδ' ἀπαλλαγὴν πόνων,
 φρουρᾶς ἐτείας μῆκος, ἣν κοιμώμενος
 στέγαις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην,
 ἄστρον κάτοιδα νυκτέρων ὁμήγυριν,
 καὶ τοὺς φέροντας χεῖμα καὶ θέρος βροτοῖς 5
 λαμπροὺς δυνάστας, ἐμπρέποντας αἰθέρι
 [ἀστέρας, ὅταν φθίνωσιν, ἀντολάς τε τῶν].
 καὶ νῦν φυλάσσω λαμπάδος τὸ σύμβολον,
 αὐγὴν πυρὸς, φέρουσαν ἐκ Τροίας φάτιν
 ἀλώσιμόν τε βάξιν· ὧδε γὰρ κρατεῖ, 10
 γυναικὸς ἀνδρόβουλον ἐλπίζον κέαρ.

1. μὲν seems to be followed, not as Peile supposes, by καὶ v. 8, but by δὲ vv. 12, 16, the two continuing acts, αἰτῶ and φυλάσσω, being thus contrasted with the intermittent and repeated act, αἰεῖν ἢ μυνέσθαι δακῶ.

2. μῆκος, the accusative of duration, a notion which has been extended by some to ἦν following; but there Haupt properly connects κοιμώμενος with φρουράν, as a cognate accusative.

3. ἄγκαθεν for ἀνέκαθεν has the authority of Hesychius, who apparently refers to this passage, ἀγρίαθεν (ἰγκαθεν). ἀνέκαθεν, Δισχύλος Ἀγαμέμνονι. The ordinary sense ἐν ἀγκάλαις however appears better, not

only as avoiding the question whether ἀνεκ— as well as ἀνακ— can be contracted into ἀγκ—, but as agreeing better with the position of the word before κυνὸς δίκην, words which would rather have been connected with κοιμώμενος had the point of the comparison ended there.

7. Dindorf and Blomfield, after Valckenaer on Eurip. Phœn. 506, regard this line as spurious; and as it adds nothing to the sense, and seems at any rate awkwardly expressed, I have enclosed it in brackets, taking no notice of it in the translation. Æschylus can hardly be supposed to have wished to contrast ἀστήρ and ἄστρον, according to the distinction made by the gram-

AGAMEMNON.

WATCHMAN.

A RIDDANCE am I asking of the gods
From these my toils, this watch a whole year long
Which plying, as I lie, propped on my arm
Upon the Atreidæ's house-top, like a dog,
I have learnt the congress of the nightly stars,
And those who bring to mortals cold and heat,
Bright potentates, set proudly in the sky.
And now I am watching for the signal torch,
The flame of fire, bearing from Troy a tale,
The tidings of its fall: for so is best,
Since my queen's manlike spirit waits in hope.

marians. Bamberger's explanation, referring ἀστέρας κ. τ. λ. not to τοὺς φέροντας, but more loosely, to all the accusatives preceding, will scarcely be urged in arrest of judgment.

10. 11. ὦδε γὰρ κρατεῖ κ. τ. λ. I attach no very great importance to the interpretation of these words which I have adopted in my version, and expressed in the text by placing a stop after κρατεῖ: it seems however certainly admissible. κρατεῖ would of course have the sense it bears in v. 1331, καθανείν κρατεῖ, ἀνδρόβουλον ἐλπίζον κέρ being in the nom. or acc. absolute.—Is there any necessity for grammarians to assume the existence of an accusative absolute at all? All the instances I have seen where the case is really absolute, and not a mere accusa-

tivus de quo, are of neuter words either singular or plural, and may just as well be nominatives, while there are many nominatives absolute which cannot possibly be accusatives. The only one of the examples in Jelf's Gr. Gr. which will not bear such a solution is from Plato Gorg. p. 495 C. ἄλλο τι οὖν . . ὥς ἕτερον τὴν ἀνδρείαν τῆς ἐπιστήμης, δύο ταῦτα ἔλεγες; where the case in question may fairly be held to be governed by ἔλεγες either in itself, or as supplying a participle,—the construction being ἄλλο τι οὖν (λέγων) ὥς (as in Æsch. Prom. 629.) ἕτερον τὴν ἀνδρείαν κ. τ. λ. "Was it asserting any thing beyond a distinction between ἀνδρεία and ἐπιστήμη that you spoke of them as two things?"

εὐτ' ἂν δὲ νυκτίπλαγκτον ἔνδροσόν τ' ἔχω
 εὐνήν ὀνείροις οὐκ ἐπισκοπουμένην
 ἐμήν, φόβος γὰρ ἀνθ' ὕπνου παραστατεί,
 τὸ μὴ βεβαίως βλέφαρα συμβαλεῖν ὕπνῳ, 15
 ὅταν δ' αἰεῖδεν ἢ μινύρεσθαι δοκῶ,
 ὕπνου τόδ' ἀντίμολπον ἐντέμνων ἄκος,
 κλαίω τότ' οἴκου τοῦδε συμφορὰν στένων,
 οὐχ, ὥς τὰ πρόσθ', ἄριστα διαπονουμένου.
 νῦν δ' εὐτυχὴς γένοιτ' ἀπαλλαγὴ πόνων 20
 εὐαγγέλου φανέντος ὀρφναίου πυρός.
 ὦ χαῖρε, λαμπτήρ νυκτὸς, ἡμερήσιον
 φάος πιφάυσκων, καὶ χορῶν κατάστασιν
 πολλῶν ἐν Ἀργεῖ, τῇσδε συμφορᾶς χάριν.
 ἰοῦ ἰοῦ. 25

Ἀγαμέμνωνος γυναικὶ σημαίνω τορῶς,
 εὐνῆς ἐπαντείλασαν ὥς τάχος δόμοις
 ὀλολυγμὸν εὐφημοῦντα τῇδε λαμπάδι
 ἐπορθιάζειν, εἴπερ Ἰλίου πόλις
 ἐάλωκεν, ὥς ὁ φρυκτὸς ἀγγέλλων πρέπει. 30

12-16. εὐτ' ἂν and ὅταν are not meant as two different ways of beginning the same sentence, nor is there any need of assuming an anacoluthon, much less of correcting the text. The apparent difficulty arises from the interposition of the parenthesis φόβος — ὕπνῳ, which made it necessary to introduce a second δὲ after ὅταν, for the purpose of shewing that ὅταν was intended to be connected with εὐτ' ἂν as the protasis of the sentence. Thus the watchman's attempts to sing or whistle are marked as occurring *during* the time of his lying on his bed; and it is during both these periods, that of lying and that of singing, that he bewails the fortune of the family.—δοκῶ I take in its natural sense, 'while I seem to be

singing or whistling,' implying that while others might think, or even while he might fancy himself that he was striking up a merry tune, it was really a strain of sorrow; and so of course in a moment he would find that his song was different from what he had designed it to be. There seems no occasion to have recourse to the meaning ὅταν δοκῇ μοι, however proper that may be in other passages.

21. φανέντος, from its vagueness, may signify either 'when it shall have appeared,' or, 'now that it has appeared:' but the whole context seems in favour of the former. The translation too may bear both senses.

22. ἡμερήσιον refers rather to a moral than to a physical daylight,

But while night-wandering and dew-drenched I keep
 This couch of mine, ne'er looked upon by dreams,
 For at my side in place of sleep stands fear,
 That so mine eyes ne'er close in lasting sleep—
 But when I seem to sing or chirp awhile,
 Compounding for lost sleep this vocal cure,
 Then am I wailing deep this house's chance,
 No longer best controlled, as once it was.
 Now may glad riddance of these toils be mine,
 As through the gloom beams out the herald of joy.
 O hail, thou beacon of the night, forth showing
 A daylight radiance, and the setting up
 Of many a quire in Argos, for this chance!
 Io! Io!
 To Agamemnon's wife I give clear charge
 To spring up from her bed, and in the house
 Upraise a shouting for this beacon-light
 In welcome, if the town of Ilion
 Is taken, as the torch stands forth to tell.—

though undoubtedly allusion is made to the latter in the contrast with *νυκτός*. 'Thou *night*-beacon, that yet shovest forth a beam as good as day!'

30. *πρέπει* may possibly bear the active sense which Buttmann (*Lexilogus* under *θεοπρόπος*) would attribute to it; but there is no reason why it should not be taken here in what is generally considered to be its primary acceptation, that of a thing forcing itself upon any sense: whether it be as here, the sense of sight, that of hearing, as in v. 310, or that of smell, as in v. 1278. The connection between this meaning of the word *πρέπει* with the more ordinary one of becoming or befitting may be found in the notion of *seeming natural*, a vivid impression begetting in the mind a feeling of association, so that a thing which

has struck the senses appears the natural thing to expect under similar circumstances: e. g. ὅμοιος ἀνδρὸς ὥσπερ ἐκ τάφου *πρέπει*, where the odour coming from the tomb and striking upon the smell is held to belong to the tomb. In much the same way the notion of *appearing* in our word *seem* passes into that of *natural fitness* in *seemly* and *beseem*. Can there be a connection between *πρέπειν* and *proprius* or *proper*? There is certainly a curious coincidence between this double meaning of *πρέπειν* and the senses of *proper*, as 'a proper man,' which might be translated *πρέπειν ἀνὴρ*. *Prope*, the natural root of *proprius*, may be of the same family of words, the notion of proximity in space being connected with that of association in the mind—not to mention its own origin from *pro*, which connects it at

αὐτός τ' ἔγωγε φροῖμιον χορεύσομαι.
 τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι,
 τρίς ἔξ βαλούσης τῆσδέ μοι φρυκτωρίας.
 γένοιτο δ' οὖν μολόντος εὐφιλῇ χέρα
 ἄνακτος οἴκων τῇδε βαστάσαι χερί.
 τὰ δ' ἄλλα σιγῶ· βοῦς ἐπὶ γλώσση μέγας
 βέβηκεν· οἶκος δ' αὐτὸς, εἰ φθογγὴν λάβοι,
 σαφέστατ' ἂν λέξειεν· ὥς ἐκὼν ἐγὼ
 μαθοῦσιν αὐδῶ, κοῦ μαθοῦσι λήθομαι.

35

ΧΟΡΟΣ.

δέκατον μὲν ἔτος τόδ', ἐπεὶ Πριάμου
 μέγας ἀντίδικος,
 Μενέλαος ἄναξ ἡδ' Ἀγαμέμνων,
 διθρόνου Διόθεν καὶ δισκῆπτρου
 τιμῆς, ὄχυρὸν ζεύγος Ἀτρειδῶν,
 στόλον Ἀργείων χιλιοναύταν
 τῇσδ' ἀπὸ χώρας
 ἦραν, στρατιῶτιν ἄρωγὰν,
 μέγαν ἐκ θυμοῦ κλάζοντες Ἀρη,
 τρόπον αἰγυπιῶν,
 οἷτ' ἐκπατίοις ἄλγεσι παίδων

40

45

50

once with Buttmann's derivation of *πρέπω* from *πείρω*, *περάω*, to push forward.

32. *φρυκτωρία* has been taken by Stanley and Butler as the watching for rather than the kindling of the fire; but the notion of *watching* contained in the word appears to refer to those who *give*, not to those who *observe* the signal,—so that the full sense would be, 'a giving attention to a beacon,' and hence 'a beacon-lighting,' which is undoubtedly the meaning in v. 471.

35. *βαστάσαι* here would seem to represent the intermediate notion

between that of supporting and that of merely touching, in which it is used by Soph. Œd. C. 1101, the grasping of the hand being more than a touch, yet less than a support.

36. The general point of *restraint*, as denoted by *βοῦς*, is clear, whatever may be the precise force of the metaphor. That the watchman does not mean to say that he has been bribed is plain from the tone of his speech throughout.

49. *τρόπον αἰγυπιῶν*. I have sometimes thought that Euripides may have imitated this passage in *Troad*.

And I will dance the prelude here myself.
 For I shall score my master's game as fair,
 Now that this torch hath thrown me good thrice six.
 O may I then in this my hand support
 The dear hand of the mansion's lord, when come!
 But soft—the rest is silence—a huge ox
 Has passed upon my lips; but the house itself,
 Could it find tongue, would tell the tale I mean
 Excellent well:—for me, to those who know
 I'd speak—to those who don't—why—I've forgotten.

CHORUS.

This year is the tenth since to plead their right
 'Gainst Priam with arms in the court of fight,
 Two monarchs of throned and sceptred reign,
 Vicegerents of Zeus, the Atridæ twain,

Led from this coast their warlike host,
 With a thousand vessels to cross the main:

From their soul fierce battle crying,
 Like parent vultures at heart deep stung
 With a wandering grief for their late-lost young.

128. The received text there is very different, *πλεκτὰν Αἰγύπτου παιδείαν ἐξηγήσασθ*, where commentators talk about "the Egyptian art of rope-making." It would involve but a very slight change to read *πλαγκτὰν αἰγυπιοὶ παιδείαν ἐξηγήσασθ*, "ye went as vultures to demand back their stray brood," Euripides having gone a step further than Æschylus, and turned the *εἰκὼν* into a *μεταφορά*. In Æsch. *Prom.* 709, *πλεκτὰς στέγας*, Dacier conjectures *πλαγκτὰς*.

50. *ἐκπατίους ἄλγεσι* is taken by Peile and others after the Scholiast on the old principle of Hypallage to mean, 'grief for the loss of their young:' but had the expression been *ἐκπατίων παίδων*, there would

still be a harshness in describing the stealing of the young birds as 'a removal from the beaten path.' Symmons' version, 'mourning apart in deep untrodden glades,' is poetical, but scarcely agrees with what follows, *ὑπατοι λεχέων*, as *ἐκπατίους* in this connection would signify 'away from their own paths' rather than 'from the paths of others,' even if it were admitted that Æschylus would be likely to speak of a place which had just been invaded by the tread of the spoiler as *ἐκπάτιον*, whatever it may have been considered before. The sense adopted by Klausen, 'extravagant, excessive,' seems perfectly unobjectionable.

ὑπατοι λεχέων στροφοδινοῦνται,
 πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι,
 δεμνιοτήρη

πόνον ὀρταλίων ὀλέσαντες.

ὑπατος δ' αἶων ἢ τις Ἀπόλλων, 55

ἢ Πᾶν, ἢ Ζεὺς οἰωνόθροον

γόνον ὀξυβόαν τῶνδε μετοίκων,

ὑστερόποινον

πέμπει παραβάσιν Ἐρινύν.

οὔτω δ' Ἀτρεὺς παῖδας ὁ κρείσσων 60

ἐπ' Ἀλεξάνδρῳ πέμπει ξένιος

Ζεὺς, πολυάνορος ἀμφὶ γυναικὸς

πολλὰ παλαίσματα καὶ γυιοβαρῇ,

γόνατος κονίαισιν ἐρειδομένου,

διακναιομένης τ' ἐν προτελείοις 65

κάμακος, θήσων Δαναοῖσιν

Τρωσί θ' ὁμοίως. ἔστι δ' ὅπη νῦν

ἔστι· τελείται δ' ἐς τὸ πεπρωμένον·

οὔθ' ὑποκλαίων, οὔθ' ὑπολείβων,

οὔτε δακρύων, ἀπύρων ἱερῶν 70

53, 54. The interpretation of *πόνον ὀλέσαντες* as 'labour lost,' is not so unpoetical as Symmons would represent it, nor does it require the use of *δεμνιοτήρης* in the sense of 'guarding a bed:' still, there seems good reason for adopting his own translation of *πόνον* as equivalent to *τὰ πεπονημένα*, which will include the other, as a sense of the loss of the objects of labour implies a sense of the loss of labour itself. So Eurip. *Phœnissæ* 30, *Herc. Fur.* 1039, (quoted by Symmons and Butler).

57. Of the sense of *μετοίκων* there can be little doubt. Zeus is supposed to be lord of the air: the birds are sojourners in his realm, and appeal to him as the *μέτοικοι*

would to the Athenian government in case of a wrong. Such a fancy, as Klausen justly remarks, gave a handle to Aristophanes for representing the birds as turning the tables against the gods, and founding a city in the air.—It signifies little whether the stop be put after *ὀξυβόαν* or *μετοίκων*.

65. The peculiar force of *προτέλεια* must not be overlooked. Elsewhere it may mean generally an inaugural rite, as in v. 217, and still more generally, as in v. 697, any thing preliminary: but here it refers specially to the sacrifice before marriage, the combat being regarded as part of Helen's bridal ceremony, like Virgil's (*Æn.* VII. 518) *San-*

On the steerage broad of their oary flight,
Wheel over their nests on the tree's dim height ;

For it is not there, their nursling care,

In the cradle safely lying.

But there is who sits on a throne above,

An Apollo, a Pan, or perchance a Jove,

And he lists to the shrill, the embittered cry

Of the tenants who dwell in his realm of sky,

And Erinny's is sped, with her slow sure tread,

To o'ertake the offender's flying.

Thus Zeus, the lord of the rights of friends,

'Gainst Priam's son the Atridae sends—

Alas ! in the cause of a much-wooded wife,

How many a day of soul-wasting strife,

When the limbs their weight can scarce sustain,

And the spent knee leans on the dusty plain,

And the spear snaps short in that fearful sport,

Alike for the Greek and the Trojan eke

Was his sovereign purpose framing !

Well—as things are now so things must be ;

All join in the working of fate's decree—

Not the secret moan, nor the sprinkled wine,

guine Trojano et Rutulo dotabere,
virgo, Et Bellona manet te pro-
nuba.

70. It is more easy to object to the various interpretations which have been proposed for ἀνύρων ἱερῶν than to suggest a better. The old one, referring to the sacrifices of the Furies, has been exploded by Blomfield, on the strength of Eum. 106-9; for though Butler (*curæ secundæ* apud Peile) shews that a similar discrepancy might be pointed out between Eum. 107 and Eurip. Orest. 113, it is scarcely credible that a writer would contradict himself, especially in two plays of the same Trilogy. Blomfield's own interpretation of sacrifices unpaid by

Paris is rather jejune, and does not harmonize with the context, which makes the offence one of commission rather than of omission. Scholefield, followed by Peile, *may* be right in supposing the allusion to be to the Fates (an opinion recognised by the Scholiast, who explains τῶν Μοιρῶν καὶ τῶν Ἐρινύων, and certainly supported by τὸ πεπρωμένον preceding), but he scarcely can be right in construing ἱερῶν *sacred persons*, in spite of the gloss of Hesychius, ἱεραὶ ἄρχουσαι. Mitchell (Appendix to Aristoph. Frogs) suggests that the sacrifices of Zeus Xenius may have been ἄνυρα, or the word may mean 'unpropitious,' not consumed by fire, and thus shewing

ὀργὰς ἀτενεῖς παραθέλξει.
 ἡμεῖς δ' ἀτίτα σαρκὶ παλαιᾷ,
 τῆς τότ' ἄρωγῆς ὑπολειφθέντες
 μίμνομεν, ἰσχὺν
 ἰσόπαιδα νέμοντες ἐπὶ σκῆπτροις. 75
 ὃ τε γὰρ νεαρὸς μυελὸς στέρνων
 ἐντὸς ἀναίσσων
 ἰσόπρεσβυς, Ἄρης δ' οὐκ ἐνὶ χώρᾳ
 τό θ' ὑπεργήρων, φυλλάδος ἤδη
 κατακαρφομένης, τρίποδας μὲν ὁδοῦς. 80
 στείχει, παιδὸς δ' οὐδὲν ἀρείων
 ὄναρ ἡμερόφαντον ἀλαίνει.
 σὺ δέ, Τυνδάρεω
 θύγατερ, βασιλεία Κλυταιμνήστρα,
 τί χρέος; τί νέον; τί δ' ἐπαισθομένη, 85
 τίνος ἀγγελίας
 πειθοῖ, περίπεμπτα θυοσκινεῖς;

the displeasure of the gods, as in Soph. Ant. 1006. ἐκ δὲ θυμάτων Ἡφαι-
 στος οὐκ ἔλαμπε· but the first is little
 better than a mere conjecture, while
 the second is open to the same ob-
 jections which have been urged
 against Blomfield's. Bamberger,
 followed by Dindorf and Linwood,
 has no doubt that the sacrifice of
 Iphigenia is intended, ἀπύρων ἱερῶν
 having the sense of 'an atrocious
 sacrifice,' 'one which ought never
 to have been offered;' but though
 ἀθύτων may be given as an interpre-
 tation of ἀπύρων, Æschylus would
 hardly have spoken of Iphigenia as
 a *burnt-offering*, and here it does
 not seem probable from the con-
 nection of thought, which is appa-
 rently dwelling on no sins but those
 of the Trojans, that he alludes to
 her at all. A better view of the
 passage is one communicated to me
 by Mr. Lingen of Balliol College,

who takes the ἱερὸν to be the sinner
 himself, ἀπύρων being added, *more*
Æschyleo, as a qualifying epithet,
 and compares Eum. 294, 5, where
 καθιερωμένος answers to ἱερῶν, and
 ζῶν οὐδὲ πρὸς βομῶ σφαγεῖς modifies
 the sense. In my translation I have
 been purposely vague; the words
 as there given will I think bear any
 interpretation, except perhaps the
 two latter, according to which ὀργὰς
 ἱερῶν can scarcely be rendered 'a
 wrathful shrine.'

76. Klausen recalls the old read-
 ing (altered by Stanley) ὅτε γὰρ νε-
 αρὸς . . . τόθ' ὑπέργηρος, supposing the
 meaning to be 'when youth passes
 into age, then the old man hobbles
 forth,' &c.: but the sense of ἰσό-
 πρεσβυς, as referring to something
 which though *not* old age, is *like* it,
 is fixed by ἰσόπαιδα before: and the
 point of the poet's thought is evi-
 dently not the *transition* from youth

Nor the tear will appease that wrathful shrine,
 Where no victim fire is flaming.
 But we with unhonoured frames and old,
 Left out erewhile of that muster bold,
 Lag here, and lean, in neglected sort,
 Our child-like strength on the staff's support;
 For the marrow that leaps young breasts within,
 Like the sap of the old, is but weak and thin,
 While Mars not yet on his throne is set;
 And helpless age, when its leaves decay,
 Moves, frail as a child, on its three-legged way,
 And crawls in the beam like a pale lost dream,
 Which the noontide glare is shaming.
 But thou, my queen, Clytemnestra, thou,
 King Tyndareus' daughter, what tidings now?
 What sight has thy watchful eye received,
 What flattering tale has thy soul believed,
 That the feast thou thus preparest?

to age, which, so far as the context here is concerned, need not have been physically connected at all, as two stages of human life, but simply the *similarity* between the two in respect of strength—a resemblance which would have been equally to the purpose, if noted between two entirely different things.

77. I have adopted Hermann's correction ἀνάσσω for ἀνάσσω, the iota subscript being, as Dindorf remarks, usually omitted in MSS. In the parallel variation in Persæ 96. τίς ὁ κραιπνῷ ποδὶ πηδήματος εὐπετοῦς ἀνάσσω (ἀνάσσω Turn. and Vict.), ἀνάσσω seems on the whole the better reading, as expressions like 'lord of the facile leap' are quite in the style of Æschylus, and much more natural than the enallage supposed by Brunck and Blomfield, or Linwood's explanation of πηδήματος εὐπετοῦς as an attributive of ποδὶ, and equivalent to εὐπετῶς πηδῶντι. (To

the same effect J. Wordsworth in Philog. Museum, quoted by Dindorf on Persæ l. c.)

78. Ἄρης δ' οὐκ ἔνι χώρῃ. Dr. Arnold understood this passage to mean 'the warriors are not in the land,' supposing the Chorus to be speaking of the three classes of inhabitants, the old, the fighting men, and the young; but the whole tenor of the expressions used seems to shew that the thought of those who are gone has been for the time dismissed, and that the mind of the old men is engaged in pursuing a reflection on the parallel between childhood and old age generally, suggested by the sense of their own weak and helpless state.

87. θεωσκεῖς. I have held myself at liberty here and in other places to represent a reading in the translation which I have not adopted in the text. θεωσκεῖς gives a paræmiac, and so happens to suit my

πάντων δὲ θεῶν τῶν ἀστυνόμων,
 ὑπάτων, χθονίων,
 τῶν τ' οὐρανίων τῶν τ' ἀγοραίων,
 βωμοὶ δώροισι φλέγονται
 ἄλλη δ' ἄλλοθεν οὐρανομηκῆς
 λαμπὰς ἀνίσχει,
 φαρμασσομένη χρίματος ἀγνοῦ
 μαλακαῖς ἀδόλοισι παρηγορίαις,
 πελάνῳ μυχόθεν βασιλείῳ.
 τούτων λέξασ' ὅ τι καὶ δυνατὸν,
 καὶ θέμις αἰνεῖν,
 παιῶν τε γενοῦ τῇσδε μερίμνης,
 ἧ νῦν τότε μὲν κακόφρων τελέθει,
 τότε δ' ἐκ θυσιῶν ἀγανὰ φαίνουσ'

90

95

100

immediate purpose, though its authority as a reading is very doubtful. In all other respects I have endeavoured to adhere strictly to the anapaestic system as it stands in the Greek text.

95. Without going so far as Peile (whose note Mitchell in his Appendix to Aristoph. Frogs characteristically approves), and supposing the words *ἄδολοι παρηγόριαι* to contain a side-blow at the *δολία Πειθῶ* which they stigmatize as the political ulcer of the Athenian democracy, we may suppose the 'soothing of the unadulterated oil' to have reminded Aeschylus that all soothing is not so guileless as that, and so to have used the epithet, conveying the primary notion of *physical* guilelessness, in something of a distinctive sense. I have sought in my translation to suggest a similar image to the reader, by alluding to Shakespeare's 'flattering unction.'

96. Paley says, "Minime jungas πελάνῳ βασιλείῳ." Why not join them? the sense is perfectly good, "with the royal cake from within,"

and the Greek unexceptionable. Peile's interpretation, given on v. 3, is harsh ("belonging to the palace from within to it"): but he does not mean, as Paley supposes, to take *βασιλείῳ* as a substantive after *μυχόθεν*, as if it were for *ἐκ μύχων βασιλείου*.

99. "τε negligenter additum, quemadmodum εἶτα post participia additur." Dindorf. The fact seems to be that τε is often used, not only after participles, but in other sentences, in a manner not reducible perhaps to any very strict rules, but easily accountable for by those who judge of the dead languages by the living.—It marks an addition; and as it would be difficult to enumerate the circumstances in which the mind makes an addition to a thought previously expressed, so it must be difficult to classify all the cases in which τε occurs. In Choeph. 95. *δόσιν τε τῶν κακῶν ἐπαξίαν, τε* seems to have the force of *καὶ ταῦτα*, 'to recompense . . . and that with a gift,' &c. So one may easily understand it being used after a parti-

For to all our city's gods that dwell
 In the sky or the market, in earth or hell,
 The altars glow with a blazing show
 Of the choicest gifts and fairest.
 Now here, now there, is there soaring high
 A flame lift up to the lofty sky,
 Still fed by the oil so pure and clear,
 With an unction, soothing, yet all sincere,
 And the cake from the royal palace.
 Of this, I pray, if thou canst, declare
 What is right and well for thy tongue to tell,
 And give me a balm for this saddening care,
 Which now in the breast breeds dark despair,
 And now fair Hope, with her bright face seen
 The diverging flames of the shrine between,

ciple, the mind dwelling on the participle till it seems to occupy the place of a principal verb, and so to require connection with the *vero* that follows.

101. τότε δ' ἐκ θυσιῶν ἀγανὰ φαίνουσ'. In strict grammatical propriety the relative, ἣ νῦν (μέριμνα), should have been the nominative to the whole of the dependent clauses; but the Chorus, after speaking of it as at one time the parent of evil thoughts, prefers looking on this gloomy phase as the only one connected with it, and attributing the brighter appearances to hope, which consequently becomes a new nominative; just as we are constantly in the habit of coupling with a verb attached to one of the oblique cases of a relative, another which is perfectly independent: e. g. 'I gave him the crown, which he took and went away,' where the last verb, though inserted in the subjoined clause as it were on the faith of preserving a connection with the relative, has in reality nothing to do with it. This seems a better ac-

count of the present passage than Peile's translation, 'assuming the form of soothing hope;' otherwise we might read ἀγανὰ φαίνουσ' Ἑλπίδ', which would have the further advantage of giving an accusative to φαίνουσ'; (and such I find from Paley to be the reading of Dobree, *Adversaria*, II. p. 23). To say with Wunderlich that ἀγανὰ φαίνουσ' can stand for φαίνουσ' ἀγανὰ οὖσα, as that can for φαίνουσ' ἐαυτὴν ἀγανὰ οὖσαν, is simply to assert that φαίνουσα may be put for φαινομένη; but see on v. 1139. Klausen's attempt to recall the MSS. reading φαίνεις, in the shape of his own 'levissima mutatio' φαίνειν, may be judged of by the construction he proposes, τότε δ' ἐκ θυσιῶν ἀγανὰ ἑλπίς ἀμύνει τὴν θυμώβρον φρένα φαίνειν φροντίδ' ἀπληστον λύπης, where even if Æschylus could be supposed capable of so hopelessly involving a plain sentence, he would probably have preferred ἀμύνει μὴ φαίνειν. ἄς ἀναφαίνεις, a conjecture adopted by Franz, is certainly a very slight change; but the words so restored would add nothing to the

ἔλπις ἀμύνει φροντίδ' ἄπληστον,
τὴν θυμοβόρον φρένα λύπην.

κύριός εἰμι θροεῖν ὄδιον κράτος αἷσιον ἀνδρῶν στρ.
ἐκτελέων—ἔτι γὰρ θεόθεν καταπνείει 105

πειθῶ μολπᾶν
ἀλλὰν ξύμφυτος αἰὼν—
ὅπως Ἀχαιῶν
δίθρονον κράτος, Ἑλλάδος ἥβας
ξύμφρονα ταγὰν,

110

πέμπει ξὺν δορὶ καὶ χερὶ πράκτορι
θούριος ὄρνις Τευκρίδ' ἐπ' αἶαν,
οἰωνῶν βασιλεὺς, βασιλεῦσι νε-
ῶν ὁ κελαινὸς ὃ τ' ἔξοπιν ἀργίας
φαινέντες ἵκταρ

115

sense, and it seems scarcely probable that so suitable a word as ἀγανᾶ should be entirely due to the misconception or ill-timed ingenuity of a transcriber. Butler's ἀγανὰ σάινουσ' is very plausible; still I cannot help wishing there were authority for supposing the existence of a word ἀγανοσφραίνουσ', standing in the same relation to ἀγανόφρων, ἀγανοφροσύνη as εὐφραίνω to εὐφρων, εὐφροσύνη. φραίνω seems only to have existed in its compounds, or it might be proposed in the place of φαίνω itself.

103. Heath's reading, τὴν θυμόβόρον φρένα λύπην, seems on the whole the best, involving a slighter alteration of the text than Hermann's τῆς θυμοβόρου φρένα λύπης. Haupt's objection, that θυμοβόρον, being a compound word, cannot have the privilege allowed of simple verbals, of acting the part of a participle, is a fair specimen of that style of scholarship which in dogmatizing about usages forgets the reasons

which lie behind them. θυμοβορεῖν φρένα might undoubtedly be used pleonastically, like νέκταρ ἐφνοχέει in Hom. II. IV. 3; and if a compound word can be used as a simple one, and simple verbals may be used as the participles of simple verbs, no merely negative evidence can be sufficient to bar the obvious consequence, that compound verbals may have the same function. εὐμαθές, in Soph. Trach. 614, according to the common reading as explained by Hermann, is an instance in point.—The ordinary text, or at least the only one of the ancient readings which does not offend against the metre, τὴν θυμόβορον φρένα λύπης, has met with no satisfactory explanation. Klausen's attempt has been given above: Peile's, which connects λύπης with φροντίδ' ἄπληστον, and makes τὴν θ. φ. a second accusative after ἀμύνει, is almost as unnatural; and Haupt's rendering, 'den herznagenden Traumgedanken,' seems to proceed on the notion that φρένα

Beats off from my heart the consuming smart,
The insatiate vulture's malice.

I am the man! I must be up and telling
The signs which met the chieftains on their way.
I am the man—within me yet is swelling,
From heaven itself, the prompting of the lay,
The genial strength proportioned to my day—
How the chiefs of Greece in their twinthroned power,
The united crown of Achæa's flower,
There sends with spear and avenging hand
The imperial bird to the Trojan land,
The king of the fowls to the kings of the fleet—
One eagle black, one white on the back—

car. be taken in apposition with *φροντίδα*; as though a Greek would talk of the *φρήν* being banished from the mind! The only tolerable way of translating the words would be by looking on the whole clause as a second accusative after *ἀμύνει*, *θυμόβωρον* being followed by *λύπης*,—‘from the mind, soul-devoured by grief.’—Franz has received into the text an entirely new reading, *λύπης θυμοφθόρον ἄτην*, which seems to have been invented for the sole purpose of introducing the word *θυμοφθόρον*, which the best MSS. give. It seems superfluous however to search for any deeper cause of the existence of such a word in the MSS., than the transcribers' ignorance of the metre, which they have made abundantly plain on this very occasion, by their determination in giving *λύπης φρένα* or *λυπόφρενα*. This last fancy the Scholiast in the Farnese MS. defends on metrical grounds; *λυπόφρενα δὲ γράφε' οὕτω γὰρ ἔχει πρὸς τὸ μέτρον ὀρθῶς. δέον δὲ εἰπεῖν καὶ λυπόφρενα, ἀσυνδέτως ἐπέφερεν*.

105. *ἐκτελέων* probably bears the same sense as *ἀνδρὸς τελείου* v. 941,

τέλειον v. 1475. It does not appear what is the authority for Dindorf's ‘nobilium,’ however *ἐντελέων* might bear that meaning, nor for the active sense of ‘accomplishers’ or ‘avengers’ assumed by Haupt and Peile.

107. “*ἀλκὰν*, though it stands somewhat nakedly without an epithet, is more easily explained than *αἰὼν* could be, if with Blomf. and Scholef. we were to read *ξύμφυτον*.” Peile; who however should have taken *ἀλκὰν* not as *our* strength, but as the strength of the *αἰὼν* or time of life, as Haupt renders it, ‘*proprium vim suam (quæ tantummodo est loquendi et canendi) ætas*.’ This I have followed in my translation, though it may at first sight appear to have been framed on the reading *ξύμφυτον*. *ξύμφυτος* is to be taken not with *ὄδιον κράτος*, as Bamberger supposes, but with *ἐμοὶ* or some such word, like *οἱ συγγενεῖς μήνες*, quoted by Peile from Soph. Œd. T. 1082, and *τοῦ ξυνεύδοντος χρόνου* in this very play, v. 863.

114. *ἀργάς* for *ἀργίης*, as Liddell and Scott remark sub voce *ἀργίας*,

μελάθρων, χερὸς ἐκ δοριπάλτου,
 παμπρέπτοις ἐν ἔδραισιν,
 βουσκόμενοι λαγίναν ἐρικύμονα φέρματι γένναν,
 βλαβέντα λιοισθίων δρόμων.
 αἴλινον αἴλινον εἶπε, τὸ δ' εὖ νικάτω.

120

κεδνὸς δὲ στρατόμαντις ἰδὼν δύο λήμασι δισσοῦς ἀντ.

Ἀτρείδας μαχίμους ἐδάη λαγοδαίτας

πομπούς τ' ἄρχας,

οὕτω δ' εἶπε τεράζων·

Χρόνῳ μὲν ἀγρεῖ

125

Πριάμου πόλιν ἄδε κέλευθος,

πάντα δὲ πύργων

κτῆνι πρόσθε τὰ δημοπληθῇ

Μοῖρ' ἀλαπάξει πρὸς τὸ βίαιον.

οἶον μὴ τις ἄγα θεόθεν κνεφά-

130

ση προτυπὲν στόμιον μέγα Τροίας

στρατωθέν· οἴκῳ

γὰρ ἐπίφθονος Ἄρτεμις ἀγνὰ,

seems better than Blomfield's suggestion of ἀργᾶς for ἀργαίης, which Dindorf approves. Perhaps however the other writers are right in supposing ἀργίας should be pronounced as a dissyllable, as seems to be the case with καρδίαν, καρδίας, Suppl. 71, 799, where Dindorf introduces the form κάρζα. Paley here reads Τρωίας in the antistrophe; but is this consistent with the metre?

117. ἔδρα Peile shews by quotations to have been a technical term of augury.

118. λαγίναν γένναν . . . βλαβέντα is an instance of that looseness in the use of genders which appears several times in this play, and is not to be accounted for so much on the σχῆμα πρὸς τὸ σημαινόμενον prin-

ciple, which would suppose e. g. τιθέντες in v. 544 to refer to ὄμβροι understood in δρόσοι, as by the unfixedness of the language at the time Æschylus wrote,—a fact which may further excuse such anomalies as εἰ προδῶ Eum. 234, the elision of the diphthong in Prom. 837, Sept. 455, &c. λιοισθίων δρόμων has been taken 'from further running,' 'from making the course λίσθιος;' but it is in all probability an instance of the pleonastic form of expression so common in the tragedians, as in Soph. Œd. Col. 1200, ἀδέρκτων ὁμμάτων τητόμενος, and means 'in respect of the course, so that it proved her last.'

121. δύο λήμασι δισσοῦς seems introduced simply to correct the notion of entire blending which

Appearing near on the hand of the spear
 In the high-pitched pride of their stately seat:—
 They twain were devouring a hare and her brood,
 In the last of her courses borne down and subdued;
 Sing sorrow! sing sorrow! but triumph the good!

Now as the wise host-prophet stood surveying
 The two bold sons of Atreus, warriors true,
 The fell devourers of the hare, portraying
 Those missioned chieftains, all at once he knew,
 And thus told out the signs that crossed his view:
 This journey of ours shall at length come down
 In spoiler-wise upon Priam's town,
 And the wealth of the people, the bulwarks' store,
 Shall Fate in her fury devour before.
 Let but no grudge from the gods above
 Cast envious night on the curb so bright,
 For the queen of the chase abhors the race,

might have arisen from the two Atridæ having been spoken of as one in vv. 41 sq. 109 sq., consistently with what was then the purpose of the poet, just as the two eagles first appear in v. 112 as *θούρτος ὄρνις*, when the notion of an omen generally corresponding to the commanding power of the expedition was all that was required, and the further parallel between the number of the eagles and that of the generals was still undeveloped.

122. *λαγοδαίτας πομπούς τ' ἀρχάς*. He put the two facts of the devourers of the hare and the missioned chieftains together in his mind, and knew them both; the inference being, that he knew the one to represent the other.

128. *οἶον*, as equivalent to *μόνον*, is so exactly the word wanted in this passage, that I have not hesitated to adopt it in place of *οἶον*, in spite of the objection that it wants

authority. When we know that *οἶος* means the same as *μόνος*, and that *μόνον* is convertible with our *only*, it is merely idle to argue that *οἶον* cannot mean *only* in the sense of *provided that*, because we have no instance within call wherein it so occurs. *οἶος* itself does not often occur in the Attic writers in any shape, so that the chance of meeting with a particular form of it, even supposing there to be no question *a priori* of the legitimacy of that form, is naturally very small. Besides, the Scholiast, whose authority, if good for nothing else, is a respectable one on points of usage, renders *οἶον* here by *μόνον*.

133. For *οἶεσθαι*, which is not at first sight very intelligible, Bothe proposes to read *οἶκοι*, *privatim, secum*. *οἶω* might also be suggested in the same parenthetical sense which it bears in Prom. 187, though there the editors wish to treat it as an

πτανοῖσιν κυσὶ πατρὸς,
 αὐτότοκον πρὸ λόχου μογεράν πτάκα θυομένοισι·
 στυγεῖ δὲ δεῖπνον αἰετῶν.
 αἶλινον αἶλινον εἶπὲ, τὸ δ' εὖ νικάτω.

135

τόσσον περ εὐφρων ἅ καλὰ ἐπφρδός.
 δρόσοισι λεπτοῖς μαλερῶν λεόντων,
 πάντων τ' ἄγρονόμων φιλομάστοις
 θηρῶν ὀβρικάλοισι τερπνὰ,
 τούτων αἰτεῖ ξύμβολα κρᾶναι,
 δεξιὰ μὲν, κατάμομφα δὲ φάσματα [στρουθῶν].

140

interpolation. Klausen's explanation of οἶκφ is however tolerably satisfactory: 'Domus constat ex Atridis: Atridis aquilis significantur: si Atridis irata est Diana, est etiam aquilis: si his, illis;' except that perhaps it should rather be rendered 'to the whole race' of devourers, whether men or brutes. It is strange however that Klausen, whom one would have supposed from that note to have seen that the hatred of Diana to the Atridæ was only a necessary consequence of her hatred to the eagles, should have sought further to account for it by bringing up the story of Agamemnon having killed a doe—a story, as Hermann and Bamberger observe, which is found indeed in Sophocles, but which Æschylus seems to have known nothing about. As if the stress of the omen lay in this parallel, and not in the resemblance between the destroyers of Troy and the destroyers of the hare! The very omen shews that something prophetic was intended—an allusion to the future, not to the past; and so Calchas understands it; beginning at once χρόνφ μὲν ἀγρεύει, as in Homer, Il. II. 311, he foretels the destruction of Troy from the destruction of the

sparrows. Diana had a reason for protecting the hare: but the hare in the language of symbolism meant Troy; hence she hated the future destroyers of Troy. 'Causa satis futilis,' says Schutz; and so it may appear to us: but so it would not appear to men who took Æschylus' view of things. Typology with them meant something: it implied no fanciful resemblance, but a real connection; and by virtue of that connection the antitype had all the liabilities of the type made over to it, and might be treated as the type.

138. τόσσον περ εὐφρων. It is from a love for the forest-beasts that Diana begs from a ratification of the omen, not from a love for us, so that we may expect something bad as well as good, and had better deprecate it.

139. λεπτοῖς was long since proposed by Blomfield, who himself preferred ἀλέπτοις, *ovo nondum exclusis*. Wellauer however has generally had the credit of restoring λεπτοῖς, though Hermann and Ahrens have both been named as its authors. If we adopt it, as there seems good reason for doing, it will be another case of the uncertainty of Æschylus' genders, noticed on v. 118. In words of a masculine termination

The winged hounds of her father Jove:—
 For they ate a tame creature all quick with its brood:
 The eagles she hates, and their banquet of blood:
 Sing sorrow! sing sorrow! but triumph the good!

From such a heart of kindly love
 For dew-drop gems of mighty lions
 And all the tender nursling scions
 Of beasts that in the forest rove,
 Prays she for a quick decision
 Of this mysterious flight, this fair yet chequered vision.

especially it is probable that the gender should not have been regarded as a fixed thing so early as those who make no allowance for the changes of a language would suppose. *πῶλος* is generally considered a feminine noun, yet its plural occurs in Soph. Electr. 725, 6, with *τελοῦντες* after it—*πρὸς τὸ σημαίνον*, they say, for *ἵπποι*! Socrates, in Aristoph. Clouds, 670, etc., is made to ridicule the anomaly of saying *ἡ κάρδοπος* instead of *ἡ καρδόπη*; a piece of purism, doubtless, as intended by Aristoph., but still shewing that the inconsistency was felt. —*ἀέλλοις* might possibly stand, like Bothe's *ἀάλλοις*, the savageness of the lions being transferred to the cubs, were not *λεπτοῖς* so much more probable intrinsically: *ἀέλλοις* scarcely could in any case. The two interpretations of the Scholiast, *τοῖς ἐπεσθαι τοῖς γονεῦσι μὴ δυναμένοις*. *ἄλλως τοῖς μὴ δυναμένοις πῆναι*, are about equally valuable.

141. *τερπνὰ* is better taken with Klausen and Peile after the Schol. on the Farn. MS. as agreeing with Artemis than with others as an epithet of *ξύμβολα*, the ratification of the symbols as asked by Diana being in their character of *κατάμορφα*, not in that of *δεξιὰ*.

143. The metrical objection to

the common reading of this line might be obviated by substituting *φάσμα* for *φάσματα* with Lachmann; but the word *στρουθῶν* seems utterly indefensible, whether we take it with Peile of birds generally, or with others of eagles in particular. Peile makes an ingenious attempt to convert the argument against the genuineness of the word, the probability that it should have been introduced by a transcriber from the passage in Il. II., into a reason for retaining it, on the ground that Æschylus himself may have wished to make such an allusion,—that is, that Æschylus, having determined to follow a different story, chose to mis-call the name of the birds in order to remind his audience of Homer. —and this, when the eagles and sparrows mean two totally different things, the one the Atridae, the other, the years of the siege of Troy, which the Greeks, represented by the serpent, were supposed to consume. Hermann, who, understanding *στρουθῶν* in its natural sense, believes Æschylus in this place to be speaking only of the genuine Homeric vision of the sparrows as a *second* omen which required fulfilment, informs me that in one of the ancient vases given in Böttiger's work both *φάσματα* are represented:

Ἴήϊον δὲ καλέω Παιᾶνα,
 μή τινας ἀντιπνόους Δαναοῖς χρονίας ἐχενῆδας 145
 ἀπλοίας τεύξῃ,
 σπευδομένα θυσίαν ἐτέραν, ἄνομόν τιν', ἄδαιτον,
 νεικέων τέκτονα σύμφυτον, οὐ δεισήμερον· μέμνει
 γὰρ φοβερὰ παλίνορτος
 οἰκονόμος δολία, μνάμων μῆνις τεκνόποινος. 150
 τοιάδε Κάλχας ξὺν μεγάλοις ἀγαθοῖς ἀπέκλαγξεν
 μόρσιμ' ἀπ' ὀρνίθων ὀδίῳ οἴκοις βασιλείῳ·
 τοῖς δ' ὁμόφωνον
 αἴλινον αἴλινον εἶπὲ, τὸ δ' εὖ νικάτω.

Ζεὺς, ὅστις ποτ' ἐστίν, εἰ τόδ' αὖ- στρ. α'.
 τῷ φίλον κεκλημένῳ, 156
 τοῦτό νιν προσεννέπω.
 οὐκ ἔχω προσεικάσαι,
 πάντ' ἐπισταθμώμενος,
 πλὴν Διὸς, εἰ τὸ μάταν ἀπὸ φροντίδος ἄχθος 160
 χρὴ βαλεῖν ἐτητύμως.
 οὐδ' ὅστις πάροιθεν ἦν μέγας, ἀντ. α'.
 παμμάχῳ θράσει βρύων,
 οὐδὲν [ἂν] λέξαι, πρὶν ὧν.

but it seems more probable that the artist should have taken the two, one from Homer and one from Æschylus, than that the poet should have given the one at full length and made an obscure allusion to the other. Dindorf supposes a lacuna; Franz goes further, filling it up with the word ἀητῶν.

155. The Chorus has been repeating the words of Calchas, and joining in the prayer to Apollo therein expressed. The φάσματα are δεξιὰ μὲν, κατόμοφα δέ; the burden of the whole is αἴλινον, αἴλινον εἶπὲ, τὸ δ' εὖ νικάτω; they feel there are

clouds in the distance, though they cannot see them. They begin to address Zeus, hoping that he may cheer them. It is natural that he should alone have the power, for all the former gods are nothing to him, while he is almighty.—Taking this view of the connection of thought, we shall not need to suppose with Blomfield that the sentence οὐκ ἔχω προσεικάσαι κ. τ. λ. refers to the doubt whether Ζεὺς is the proper name to use, or to inquire whether in that case the subject of προσεικάσαι is εἰ τὸ μάταν κ. τ. λ., or, as Blomf. seems to think, ἄλλο τι

But I—to Pæan I would call,
 Lest for the Danaans she create
 Fell storms, to keep the fleet in tedious thrall,
 Hastening another deed—a deed all law disclaiming,
 A feast which none may eat—source of domestic hate,
 By husband's rights unawed: for there is flaming
 Vengeance for offspring slain, a warder stern
 Guarding with treasured guile the house for *his* return.
 Such ills and such blessings the seer as he stood
 From the birds on the way to the monarchs portended:
 And in unison blended
 Sing sorrow! sing sorrow! but triumph the good!

Zeus, whoe'er he is, if such the name.
 Suits his royal pleasure well,
 Thus would I his style proclaim—
 Else in sooth I cannot tell,
 Weighing every power I know,
 Save Zeus alone, if I indeed may throw
 From my breast this causeless woe.✱
 He who ruled the subject world before
 Blossoming in strength's array,
 Speechless lies, a thing of yore:

understood, 'any other name than that of Zeus.'

164. οὐδὲ λέξεται, the conjecture of Ahrens, preserves the pure trochaic metre better than any of the alterations which have been proposed for the corrupt readings of the MSS. οὐδὲν τι λέξαι, οὐδὲν λέξαι. Perhaps however οὐδὲν ἄξεται, which will only involve a supposed confusion of ΑΞΕΑΙ and ΑΞΕΤΑΙ, may be better, in the sense of *nihili pendetur*, οὐδὲν being equivalent to οὐδένος, παρ' οὐδέν, or ἐν οὐδεμίᾳ μοίρᾳ, the phrase used by Hdt. I. 134, etc., like οὐδὲν ἄξία, Choeph. 439. The omission of -ται, and its subsequent

insertion in a wrong place, may account for the reading οὐδὲν τι λέξαι. (This gives us a better derivation for ἄξιος than that proposed by Liddell and Scott from ἄγω in the sense of *weighing* (ἄξιος, *drawing down* so much weight, or *weighing* so much), according to which it would be difficult to account for its taking a genitive, whereas now we see the genitive to be one of those which are commonly called genitives of price, but which are really only forms of the genitive of relation. Thus ἄξιος will exactly mean *estimable*.) Meantime I have followed the reading λέξαι in my translation.

ὃς δ' ἔπειτ' ἔφν, τριακ-
τῆρος οἷχεται τυχών.

165

Ζῆνα δέ τις προφρόνως ἐπινίκια κλάζων,
τεύξεται φρενῶν τὸ πᾶν·

τὸν φρονεῖν βροτοὺς ὁδώ-
σαντα, τῷ πάθει μάθος
θέντα κυρίως ἔχειν.

στρ. β'.

170

στάζει δ' ἔν θ' ὕπνω πρὸ καρδίας
μνησιπήμων πόνος, καὶ παρ' ἄ-
κοντας ἦλθε σωφρονεῖν·

δαιμόνων δέ που χάρις βίαιος
σέλμα σεμνὸν ἡμένων.

175

καὶ τόθ' ἡγέμων ὁ πρέσ-
βυς νεῶν Ἀχαϊκῶν,
μάντιν οὔτινα ψέγων,

ἀντ. β'.

ἐμπαίοις τύχαισι συμπνέων,

180

167. Ζῆνα δέ. Blomfield, in attacking Schutz's interpretation of this and the following line, which renders ἐπινίκια κλάζων 'entreating Zeus by song for victory,' falls himself into the error of supposing τεύξεται φρενῶν τὸ πᾶν to mean no more than 'omnino recte judicat;' and with this subsequent editors seem to agree. What follows however plainly shews the poet to mean not the wisdom *shewn in* so addressing Zeus, but that which is gained in *consequence of* it, and as a *reward for* it. The development of this thought, that Zeus is the author of wisdom, into a meditation of the chief way in which wisdom comes, occupies the succeeding strophe.

170. τῷ πάθει. Porson, Schutz, and Blomfield read τὸν, but the omission of the article before θέντα, as Wellauer remarks, shews θέντα to be closely connected with ὁδῶσαντα,

as specifying the *means* by which the thing described before is done. So v. 352. τὸν τᾶδε πράξαντ' ἐπ' Ἀλεξάνδρῳ τείνοντα πάλαι τόξον, and Prom. 947. τὸν ἑξαμαρτόντ' εἰς θεοὺς ἐφημέροις πορόντα τιμὰς, where the MSS. give τὸν before ἐφημέροις, to the injury of the metre,—evidently the insertion of some one who did not understand the construction.

175. βίαιος is clearly required by what goes before, παρ' ἄκοντας ἦλθε σωφρονεῖν. που would have but little force were the meaning of the sentence merely—'this σωφρονεῖν is the gift of the gods who sit on high;' as it is, it gives just that air of doubt to the sentence which is natural: 'strange as it may seem, the free gift of the gods is forced on men.' Add to this, that βιαίως could scarcely be construed with ἡμένων, signifying as it does not mere power or strength, but absolute violence.

And the next has passed away,
Thrice o'erthrown upon the plain:—
But he who swells to Zeus the triumph-strain,
All of wisdom shall obtain,—

Zeus, who doth to wisdom guide
Mortals,—who hath firmly tied
Love to suffering, there to bide.
Thus in deep sleep before the heart distill
Cold sweat-drops, wrung from thought of former ill,
And Prudence comes on men against their will.
Such gifts the gods shower down in man's despite
From their glorious thrones of light.
So the chief of Grecia's train
Eldest-born, in nothing fain
Of the prophet to complain,
Timing his breath to meet the tempest's sway,

This Wellauer and Butler (*curæ secundæ*) slur over in their rendering *potenter* insidentium: *violenter*, the proper word, would have jarred on the ear at once. It may be answered that *ἡμενος βιαίως* means 'enthroned by violence,' the violence being confined merely to the circumstances of the enthronement; but the accusative *σέλμα* shews that the notion of *having been placed*, which could never act the part of a transitive verb, has passed into that of *sitting*, and that *ἡμένων* is used precisely as *θασσόντων* might be.

179. *μάντιν οὔτινα ψέγων*. *τις* generalizes (as in v. 55. *ἢ τις Ἀπόλλων*), and thereby strengthens the negation, "not only did he not reproach Calchas, but he said nothing against any of his order," unlike Creon in Soph. Ant. 1055. *τὸ μαντικόν τοι πάνφιλάργυρον γένος*, and Achilles in Eur. Iph. Aul. 956. *τίς δὲ μάντις ἔσσι' ἀνὴρ*, 'Ὁς ὀλίγ' ἀληθῆ, πολλὰ δὲ ψευδῆ λέγει Τυχῶν, ὅταν δὲ μὴ τύχη, διοίχεται;

—contrary indeed to what he is himself represented as doing in the latter play, v. 520 (if the passage be genuine), *τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν*. Our English *no* is used in the same way for *not* in such expressions as *No popery*.

180. Sewell understands *συμπνέων* to mean 'breathing in time,' so as to hold his breath during the infliction of the blow, and thus escape part of the pain; an ingenious thought, which was before my mind when I used the word 'timing' in my translation, though I believe Æschylus merely to mean the tempest of fate by *ἔμπαυοι τύχαι*, and the acquiescence of Agamemnon (in metaphorical language, his breathing along with the blast) by *συμπνέων*. Compare afterwards v. 210. *φρενὸς πνέων δυσσεβῆ τροπαίαν*, where, by the bye, we must either say that Æschylus is speaking of the same state of mind as here, since Agamemnon then was only consenting to the *ἔμπαυοι τύχαι*,—

εὖτ' ἀπλοία κεναγγεῖ βαρύ-
 νοντ' Ἀχαϊκὸς λεὼς,
 Χαλκίδος πέραν ἔχων παλιρρό-
 θοις ἐν Αὐλίδος τόποις,

πνοαὶ δ' ἀπὸ Στρώμονος μολοῦσαι στρ. γ'.
 κακόσχολοι, νήστιδες, δύσορμοι 186
 βροτῶν ἄλαι, ναῶν τε καὶ πεισμάτων ἀφειδεῖς,
 παλιμμήκη χρόνον τιθεῖσαι
 τρίβῳ κατέξαινον ἄνθος Ἀργείων·
 ἐπεὶ δὲ καὶ πικροῦ 190
 χείματος ἄλλο μῆχαρ
 βριθύτερον πρόμοισι
 μάντις ἔκλαγξεν, προφέρων
 Ἄρτεμιν, ὥστε χθόνα βάκ-
 τροις ἐπικρούσαντας Ἀτρεί- 195
 δας δάκρυ μὴ κατασχεῖν·
 ἄναξ δ' ὁ πρέσβυς τόδ' εἶπε φωνῶν— ἀντ. γ'.
 Βαρεῖα μὲν κῆρ τὸ μὴ πιθέσθαι·

which is against the tenor of the whole description, or confess that on a comparison of the two passages he must be convicted of an oversight in having used the same metaphor twice in ways which do not agree with each other.

181. The sense of *κεναγγεῖ* appears to be fixed by the examples of the word and its cognates in Hippocrates. Æschylus throughout the scene that follows is giving a graphic picture, resembling in the peculiar nature of its construction, the great power of single words combined with the preternatural aspect given to the whole, those which we are now admiring in the poetry of Tennyson; and there is something more strange and consequently more vivid in an epithet which calls us to re-

mark, almost with an anatomical eye, the gradual wasting of the men, than in one which would present the commoner image of the food in the vessels diminishing.

187. *βροτῶν ἄλαι* is another expression the force of which has been missed by the commentators. They suppose it means 'causing men to wander from the haven where they would be'—i. e. in the present case, by *keeping them still*, so that the apparent contrast between *δύσορμοι* and *ἄλαι* becomes an absolute contradiction. Æschylus did doubtless intend a contrast, but it was a peculiar one of his own between a physical and moral effect (see other instances below on v. 427); and it is this which I mean to express in my version—'keeping

When in the exhaustion of windbound delay
 The Achæan host were wasting fast away,
 Compelled in front of Chalcis' shores to wait
 All in Aulis' reflux strait.

And breezes from Strymon southward sweeping
 In the holiday of famine ever keeping

Men in harbour, yet leading them astray,
 Of vessels and cableropes unsparing,
 The flower of Greece were gradually wearing,
 Stretching time back a weary, weary way:—

When for the wild wind's blowing

A cure yet more severe,

The charge on Dian throwing,

Pealed forth at length the seer,

Till the Atridæ sunk in grief profound,

Smiting with their sceptres on the ground,

Could no longer check the tear,

'Twas then the elder chief began his saying—

men in harbour, yet leading them astray'—making their minds wander by the vacancy of inaction, such as is felt in its most dreadful form in solitary confinement. Specific reference may be made to Tennyson's Mariana, as one of the most powerful delineations of what the feeling really is.

188. Peile's translation of *παλιμμήκη*, 'twice as long as they ought to have been,' is rather prosaic, especially here. The notion seems to be that of a line which, as often as they seemed to be approaching the end of it, was continually doubling back again—a repeated *διανολος*. He is clearly right however in his general conception of *τρίβω*. When a word in a passage like this has evidently some connection with *wearing*, it is a mere throwing of it away to explain the wearing as that

of a beaten path, the road which they had worn in their journey, as Blomfield seems inclined to take it, unless either *τρίβω* can be taken in the sense of *τριβῆ*, or *τριβῆ* itself introduced into the text. Here and in v. 380, *τρίβω τε καὶ προσβολαῖς*, the word may safely be rendered 'attrition,' whence the meaning 'way' is obviously derived. The harmony of the verse too is better preserved by taking *τρίβω* with what follows. Klausen has *τρίβω* right, but refers it to the preceding clause, '*prælongum tempus attritioni locantes*.' But it is not the wearing which is long and tedious, but the length and tediousness of their stay which constitutes the wearing. *τρίβω* might be taken in an *ablative* sense after *τιλέεισαι*, were not the construction with *κατέξαινον* more satisfactory.

βαρεία δ', εἰ τέκνον δαΐξω, δόμων ἄγαλμα,
 μιάνων παρθενοσφάγοισιν

200

ρείθροις πατρώους χέρας βωμοῦ πέλας.

τί τῶνδ' ἄνευ κακῶν ;

πῶς λιπόνους γένωμαι,

ξυμμαχίας ἀμαρτῶν ;

παυσανέμου γὰρ θυσίας

205

παρθενίου θ' αἵματος ὀρ-

γᾶ περιόργως ἐπιθυ-

μεῖν θέμις· εἶ γὰρ εἴη.

ἐπεὶ δ' ἀνάγκας ἔδν λέπαδνον,

στρ. δ'.

φρενὸς πνέων δυσσεβῇ τροπαίαν

210

ἄναγνον, ἀνίερον, τόθεν

τὸ παντότολμον φρονεῖν μετέγνων.

βροτοὺς θρασύνει γὰρ αἰσχρομήτις

τάλαινα παρακοπὰ πρωτοπήμων.

ἔτλα δ' οὖν θυτῆρ γενέσθαι θυγατρὸς,

215

208. θέμις· εἶ γὰρ εἴη. I have sometimes wished to read εἶ γ' ἂν *bitter irony, after Symmons, who has translated the whole of the* *speech very powerfully :*
 εἴη, understanding the passage from *παυσανέμου downwards as a burst of*

O heavy, fatal doom ! to disobey !

O heavy, fatal doom ! my child to slay,

My child, the idol treasure of my house !

Must I, her father, all bedabbled o'er

In streaming rivers of her virgin gore,

Stand by the altar with polluted hands ?

O woe ! woe ! woe !

Where shall I turn me ? How forego

The kings, the ships, the leagued chieftain bands ?

They're not her parents ; they may call aloud

For the dire rite to smooth the stormy flood,

All fierce and thirsty for a virgin's blood.

The common reading and interpretation however suits better with the spirit attributed to Agamemnon in vv. 179, 180, expressing as it does his ultimate resignation, together with a vague prayer that this frightful sacrifice may be for the best.

212. Haupt rightly renders μετέγνων 'mutato animo decrevit,' which of course takes φρονεῖν τὸ παντότολμον as an accusative after it ; but he is wrong in connecting βροτοῖς with the sentence, 'invitâ antistrophâ' as he confesses himself, and translating

"Oh! hard is the fate of disobeying,
 And hard too, if I must slay my own.
 The pride of my house, my dearest daughter,
 Polluting with streams of virgin slaughter
 A father's hands beside the altar-stone!—
 What choice has not its anguish?
 O how shall I forsake
 The hosts that daily languish,
 Our formed alliance break?
 Yes, 'tis just their rage should crave the spell
 Of a virgin's blood the storm to quell—
 Well—my blessing let them take!"
 But when he the yoke of force put on,
 Breathing forth change of spirit, as a wind,
 Unrighteous, unholy, he was won
 At once to all recklessness of mind—
 For that counsellor of ill,
 That wretched, desperate self-deceit

'ad quodlibet audendum in mortalibus promptus exstiterit.' Blomfield, who is wrong in supposing the construction to be τὸ παντότολμον μετέγω (τὸ) φρονεῖν, is surely right in reading with Musgrave and Hermann βροτοὺς θρασύνει. It is easy enough to translate with Klausen 'in mortalibus fiduciam procreat insania,' as it would be to say in English 'infatuation acts as an emboldening principle among men;' but in strict grammatical propriety θρασύνει is not exactly equal to either the one or the other, and the difficulty ought to have been fairly met by proposing as a Latin or an English version 'audacia armat in mortalibus,' or 'emboldens among men.' Peile, who fancies that βροτοὺς would be universal, βροτοῖς only general, has collected a number of instances where the dative is used; in all of them however the verb is either neuter, or, if transitive, has an ob-

ject already provided, in which cases of course no one would doubt the use of a dative.

214. Of Blomfield's two interpretations of πρωτοπήμων, 'primus malorum fons' and 'insania quæ a prima calamitate oritur,' like καινοπήμων in Sept. 358, I have preferred the latter. In the poet's mind, utter recklessness doubtless appeared as the parent of crime, but it also appeared as itself arising from crime or misfortune (the circumstances which provoked the wrath of Diana, and reduced Agamemnon to this strait, to wit, his foreseen character as a destroyer, partaking, as it would be thought, of the nature of both); and as the prospective view has already been expressed by αἰσχύρηται, and indeed by the verb θρασύνει, as well as by τὸ παντότολμον preceding, it seems natural to make πρωτοπήμων retrospective, and thus complete the moral.

γυναικοποιῶν πολέμων ἄρωγάν,
καὶ προτέλεια ναῶν.

λιτὰς δὲ καὶ κληδόνας πατράους ἀντ. δ'.
παρ' οὐδὲν, αἰῶνα παρθένειόν τ',

ἔθεντο φιλόμαχοι βραβεῖς. 220

φράσεν δ' αἰόλοις πατὴρ μετ' εὐχάν,
δίκαν χιμαίρας ὑπερθε βωμοῦ

πέπλοισι περιπετῇ παντὶ θυμῷ
προνωπῇ λαβεῖν ἀέρδην, στόματός
τε καλλιπρώρου φυλακὰν κατασχεῖν 225

φθόγγον ἀραίον οἴκοις,

βίᾳ χαλίνων τ' ἀναύδῳ μένει. στρ. ε'.

κρόκου βαφὰς δ' ἐς πέδον χέουσα,

ἔβαλλ' ἕκαστον θυτῆρων

ἀπ' ὄμματος βέλει φιλοίκτῳ, 230

πρέπουσά θ' ὡς ἐν γραφαῖς, προσεννέπειν

θέλουσ'· ἐπεὶ πολλάκις

πατὴρ κατ' ἀνδρῶνας εὐτραπέζους

216. "ἀρωγάν. *Quæ res esset auxilio.* Eadem constructio . . . Cho. 192, Eur. Hel. 77. ἀπόλαυνιν εἰκοῦς ἔθανες ἄν. Plura Monk ad Alcest. 7." Paley.

224. Whether παντὶ θυμῷ refers to the mental as well as bodily prostration of Iphigenia (as I have translated it), or to the resolution of those who were to lay hold of her, may be doubted. The position of the words between περιπετῇ and προνωπῇ makes for the former: the passages where they occur, quoted by Blomfield, for the latter.

225. It seems necessary with Blomfield to understand κατασχεῖν in two different and connected senses, κατασχεῖν φυλακὰν and κατασχεῖν φθόγγον.—Klausen cannot be right in making φυλακὰν the accusative of the subject, φθόγγον of the object.

Peile's method of regarding φυλακὰν κατασχεῖν as a cognate accusative is better, but still harsh. Dindorf says 'φθόγγον accusativus absolutus, ut v. 226 (216):' but the case of ἀρωγάν is by no means parallel. Boyd, in his prose translation of the Agamemnon, ingeniously cuts the knot by understanding φυλακὴ στόματος of the lips, 'the guard of the mouth,' a sense which he likewise affixes to ἔρκος ὀδόντων in Homer; but in neither case does the suggestion carry sufficient conviction with it to overturn the general consent in favour of the ordinary version.

228. My version, 'as she shed to earth her saffron shower,' may seem to leave the question undecided, whether we are to take κρόκου βαφὰς χέουσα as dropping her veil or gar-

The unconscious madness of an erring will,
 Springing from early sin unpardoned,
 The mortal heart full oft has hardened.
 So then he had the heart to kill
 That young and lovely one,
 To speed a war in woman's cause begun,
 And take the charm from off the fleet.
 Her prayers and her 'father'-calling cries,—
 The spring of her tender virgin life—
 All these seemed as nothing in their eyes,
 Stern judges, hot thirsting for the strife.
 When at length the prayer was done,
 The father gave the priests command,
 As 'twere some kid's above the altar-stone
 To lift her form from where they found her,
 Fallen, with her robes all streaming round her,
 Body and soul alike o'erthrown,
 And bear her raisingly,
 Binding those beauteous lips, whose bitter cry
 The house of Atreus else had banned.
 With cruel thongs' speech-stifling power.
 There as she shed to earth her saffron shower,
 Her glancing eyes' too tender dart
 Struck pity to each slayer's heart:
 She stood as in a painting, calm and meek,
 As though in act to speak,
 For oft aforetime had she raised the lay

ments, as the case may be, or pouring forth her blood. Klausen, who adopts the latter, urges particularly the appropriateness of the words βαφαῖς and χέουσα to bloodshedding, contending that they cannot properly be used of dropping stained clothing; but he admits that Iphigenia was scarcely likely to give a glance round on the sacrificers, and seem as though in act to speak, after 'the sharp knife' had been

'drawn through her tender throat,' which seems a fatal objection. Æschylus evidently felt with Tennyson that 'nothing more' was then to come; indeed he clearly means to draw the veil before the words τὰ δ' ἔνθεν οὐτ' εἶδον οὐτ' ἐννέπω, like a true Timanthes. Besides κρόκου βαφαῖς can only mean blood under particular circumstances, as will appear on v. 1086.

ἔμελψεν, ἀγνὰ δ' ἀταύρωτος αὐδᾶ πατρὸς
 φίλου τριτόσπονδον εὖποτμον 235
 αἰῶνα φίλως ἐτίμα.
 τὰ δ' ἔνθεν οὐτ' εἶδον, οὐτ' ἐννέπω. αὐτ. έ.
 τέχνη δὲ Κάλχαντος οὐκ ἄκραντοι.
 δίκαι δὲ τοῖς μὲν παθοῦσιν
 μαθεῖν ἐπιρρέπει τὸ μέλλον, 240
 τὸ προκλύειν δ' ἢ λύσις προχαίρετω·
 ἴσον δὲ τῷ προστένειν·
 τορὸν γὰρ ἥξει σύνορθρον αὐγαῖς.
 πέλοιτο δ' οὖν τὰπὶ τούτοιςιν εὖπραξις, ὥς
 θέλει τόδ' ἄγχιστον Ἀπίας 245
 γαίας μονόφρουρον ἔρκος.

ἦκω σεβίζων σὸν, Κλυταιμνήστρα, κράτος·
 δίκη γάρ ἐστι φωτὸς ἀρχηγοῦ τίειν
 γυναικ', ἐρημωθέντος ἄρσενος θρόνου.
 σὺ δ' εἴτε κεδνὸν, εἴτε μὴ, πεπυσμένη 250
 εὐαγγέλοισιν ἐλπίσιν θυηπολεῖς,
 κλύοιμ' ἂν εὖφρων· οὐδὲ σιγώσῃ φθόνος.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

εὐάγγελος μὲν, ὥσπερ ἡ παροιμία,
 ἕως γένοιτο μητρὸς εὐφρόνης πάρα.

239. Δίκαι δὲ τοῖς μὲν παθοῦσιν μαθεῖν ἐπιρρέπει τὸ μέλλον, whether we suppose ἐπιρρέπει to be active or neuter, or construe μαθεῖν before or after τὸ μέλλον, may at any rate be cleared from Linwood's objection that it is harsh to understand τὸ μέλλον, that which *before* was future. The thing spoken of is the future in its strictest sense, and the meaning is that the experience of suffering teaches men the future from the past. In the next line I prefer

Bothe's reading τὸ προκλύειν [δ'] ἢ λύσις (rather ἢ λύσις, 'in what way the knot will be solved') to any that have been proposed, accounting as it does for the insertion of the words ἐπιγένοιτ' ἂν, which were probably thought necessary to complete the sense after λύσις.

243. σύνορθρον αὐγαῖς, the joint emendation of Wellauer and Hermann, can scarcely admit of a question. 'Neoterica est imago istiusmodi,' objects Butler in his curæ

Amidst her sire's gay halls, and purely chaste
 The glad carousals of the festive day
 With love's sweet singing graced.
 The rest I saw not, nor explain;
 But Calchas' words shall ne'er return in vain.
 Suffering may earn the power to see
 The story of the things to be.
 But wherefore seek such lore? 'tis but to mourn
 O'er evils yet unborn—
 At length 'twill come, clear dawning as the day—
 For us, O blest henceforward be our fate,
 True to the wish of this, the one sole stay
 Of Apia's widowed state.

In homage, Clytæmnestra, to thy power,
 Behold me here: for meet it is to honour
 Our ruler's queen, now that his chair is void,
 But thou—whate'er of tidings, good or ill,
 Hath prompted thee as now, with flattering hope
 To light thine altars, fain would I be told:
 Yet, if thou wilt not speak, I grudge it not.

CLYTÆMNESTRA.

With happiest tidings, as the proverb says,
 Fair rise the morning from its mother night!

secundæ: but the opening of Cassandra's speech in v. 1145 is precisely parallel.

245. The form of the expression, *ὥς θέλει* containing an assurance which men would most naturally use of themselves, and *μονόφρουρον ἔρκος* being too strong for the authority we may suppose Clytæmnestra to have exercised, seems to shew the Chorus itself, not Clytæmnestra, to be meant. Blomfield well compares the opening lines of the Persæ, where the Chorus speaks of itself in much the same way, though Atossa acts the part of queen.

249. *ἄρσεως* may either be the epithet of *θρόνου*, or the substantive after *θρόνου* or *ἐρημωθέντος*; but the former seems the more poetical.

251. Peile supposes this line to refer only to the latter hypothesis, *εἴτε μὴ πεπνυμένη*; but there is no occasion for this. Whether Clytæmnestra had heard any thing or not, she might still be spoken of as sacrificing *ἐναγγέλοις* *ἐλπίσαι*, as nothing short of the arrival of the army itself was likely to be sufficiently unequivocal to remove the matter from the province of hope into that of absolute certainty.

- πεύσει δὲ χάρμα μείζον ἐλπίδος κλύειν. 255
 Πριάμου γὰρ ἡρήκασιν Ἀργεῖοι πόλιν.
 ΧΟ. πῶς φής; πέφευγε τοῦπος ἐξ ἀπιστίας.
 ΚΛ. Τροίαν Ἀχαιῶν οὖσαν· ἡ τορῶς λέγω;
 ΧΟ. χαρά μ' ὑφέρπει, δάκρυον ἐκκαλουμένη.
 ΚΛ. εὖ γὰρ φρονοῦντος ὄμμα σου κατηγορεῖ. 260
 ΧΟ. τί γάρ; τὸ πιστόν ἐστι τῶνδ' ἐσσι τέκμαρ;
 ΚΛ. ἔστιν· τί δ' οὐχί; μὴ δολώσαντος θεοῦ.
 ΧΟ. πότερα δ' ὀνείρων φάσματ' εὐπειθὴ σέβεις;
 ΚΛ. οὐ δόξαν ἂν λάβοιμι βριζούσης φρενός.
 ΧΟ. ἀλλ' ἡ σ' ἐπ' ἰάνεν τις ἄπτερος φάτις; 265
 ΚΛ. παιδὸς νέας ὥς, κάρτ' ἐμωμήσω φρένας.
 ΧΟ. ποίου χρόνου δὲ καὶ πεπόρθηται πόλις;
 ΚΛ. τῆς νῦν τεκούσης φῶς τόδ' εὐφρόνης λέγω.
 ΧΟ. καὶ τίς τόδ' ἐξίκοιτ' ἂν ἀγγέλων τάχος;
 ΚΛ. Ἥφαιστος, Ἰδης λαμπρὸν ἐκπέμπων σέλις. 270

255. κλύειν does not depend on ἐλπίδος, as Klausen and Peile think, but is added at the end of the sentence, like τέτρωται δικτύον πλέω λέγειν in v. 837. Soph. Trach. 673. θαῦμ' ἀνέλπιστον μαθεῖν.

257. In spite of my translation, which merely gives the general import of the text, πέφευγεν ἐξ ἀπιστίας means not 'escaped my unbelief,' but 'escaped by reason of my unbelief,' like ἐξ ἀβουλίας πεσεῖν in Soph. Electr. 398.

261. τί γὰρ τὸ πιστόν. "Ex responso apparet Chorum interrogasse Clytæmnestram num haberet certius indicium; non interrogavit autem, quale hoc esset." Haupt; with whom I therefore agree in following Schutz, and breaking up the line into two interrogatives. The next line *may* indeed be an answer to the question as it is usually given, but it forms a far more natural rejoinder to it as it stands according to this punctuation. Blomfield objects 'τί γάρ; sic posi-

tum, significat nam qui fieri potest? vel quis enim neget?' It occurs however in Eum. 211, 678 (quoted by Peile on v. 1104), in the sense which it will bear here, starting an objection or doubt to be resolved, 'but what will you say to this?'

264. I had originally translated this line "I take no credit for a drowsy soul," a sense which it might very well bear, δόξαν λαμβάνειν being used like δόξαν φέρεσθαι, Thuc. II. 11, and the genitive being constructed with δόξα as in Eur. Herc. F. 157. Still on the whole Klausen and Linwood's interpretation seems more natural. βριζούσης φρενός may then be taken either with δόξαν, or, as I have rendered it, with λάβοιμι.

265. ἄπτερος φάτις is another of those phrases which it seems impossible, after all the efforts of critics, to explain satisfactorily. It has been generally the custom to understand it of *swiftness*; but then comes the

Now thou shalt hear of joy beyond all hope :

For know, the Greeks have taken Priam's town.

CHO. How sayest ? the word passed from the incredulous ear.

CLY. Troy is the Achæans' prize—now speak I plainly ?

CHO. Joy steals upon my spirit, and brings tears.

CLY. Aye, thy moist eye well proves thy kindly heart.

CHO. Well now—but hast thou certain proof of this ?

CLY. I have—why not ? or heaven has played us false.

CHO. What, is it some fair vision that thou heed'st ?

CLY. I take not notions from a drowsy soul.—

CHO. But art thou sure no wingless tale has cheered thee ?

CLY. Thou mock'st, it seems, my sense as a young girl's.

CHO. Well—but what time then has the town been taken ?

CLY. Why, on the night that brought this morn, I say.

CHO. And who could make such haste as messenger ?

CLY. No less than Vulcan, sending forth from Ida

question, how to account for the prefix *ἀ*. The common expedient for this and most other difficulties of the kind is *ἀ* intensive. Symmons ingeniously accounts for it by *ἀ* privative, understanding a smooth and rapid flight without moving the wings, like the bird in Virg. *Æn.* V. Müller, in his Review of Klausen's *Agamemnon*, throws out quite a different suggestion, that the word refers to two lines immediately preceding, which have been lost, where the Chorus had inquired whether it was some *winged* omen that she was trusting to. Klausen himself makes *ἀπτερος φάτις* the opposite to *ἔπεα πτερόεντα*, and equivalent to *ἀναυδος φάτις*, an unuttered thought. Hermann, in a paper on Müller's Review (*Opusc.* VII. 45), considers it merely as a metaphor from an unfledged bird, and so would construe it "immature" or "crude," apparently without any reference to the wings of speech. Possibly Müller may be right in the meaning he gives to *ἀπτερος*, while the reference

may be not to any thing lost, which is at all times a bold supposition, but to *ὀνείρων φάσματ'*. (Compare v. 412, 13. *βέβακεν ὄψις οὐ μεθύστερον πτεροῖς ἀπαδοῖς ὕπνου κελεύθοις*.) *ἀπτερος φάτις* would thus be distinguished from *reports which had flown*, whether, as dreams, from the gods, or, as the actual beacon-message, from the spot where the event had occurred. Hence it would mean a *false or unfounded report*, originated nowhere but in the place where it is talked of, springing either from fancy, as Clytæmnestra by her answer supposes the imputation to mean, or from wilful deception. The Chorus, finding her disclaim any such information, proceeds to treat it as belonging to the other class of *πτερωταὶ φάτις*, those which had flown from the spot, and wishes to be assured of the time which it had taken to fly.

269. Peile translates 'And who can possibly have attained to this rapidity of intelligence?' Klausen, more probably, gives 'tam celeriter'

φρυκτὸς δὲ φρυκτὸν δεῦρ' ἀπ' ἀγγάρου πυρὸς
 ἔπεμπεν· Ἰδὼ μὲν, πρὸς Ἑρμαῖον λέπας
 Λήμνου· μέγαν δὲ πανὸν ἐκ νήσου τρίτον
 Ἀθῶν αἶπος Ζηνὸς ἐξεδέξατο·

ὑπερτελής τε, πόντον ὥστε νωτίσαι, 275

ἰσχύς πορευτοῦ λαμπάδος πρὸς ἡδονὴν
 πεύκη, τὸ χρυσοφεγγές, ὥς τις ἥλιος,
 σέλας παραγγείλασα Μακίστου σκοταῖς·

ὁ δ' οὐ τι μέλλων, οὐδ' ἀφρασμόνως ὕπνῳ
 νικώμενος, παρήκεν ἀγγέλου μέρος· 280

ἐκὰς δὲ φρυκτοῦ φῶς ἐπ' Εὐρίπου ροὰς
 Μεσαπίου φύλαξι σημαίνει μολόν·

οἱ δ' ἀντέλαμψαν καὶ παρήγγειλαν πρόσω,
 γραίᾳς ἐρείκης θωμὸν ἄψαντες πυρί·

σθένουσα λαμπὰς δ' οὐδέπω μαυρουμένη, 285

ὑπερθοροῦσα πεδίον Ἀσωποῦ, δίκην
 φαιδρᾶς σελήνης, πρὸς Κιθαιρῶνος λέπας,
 ἥγειρεν ἄλλην ἐκδοχὴν πομποῦ πυρός·

φάος δὲ τηλέπομπον οὐκ ἡναίνετο
 φρουρὰ, πλεόν καίουσα τῶν εἰρημέων· 290

λίμνην δ' ὑπὲρ Γοργῶπιν ἔσκηψεν φάος,
 ὄρος τ' ἐπ' Αἰγίπλαγκτον ἐξικνούμενον,
 ὥτρυνε θεσμὸν μηχαρίζεσθαι πυρός·

πέμπουσι δ' ἀνδαίοντες ἀφθόνῳ μένει

for τὸδε τάχος (τάχος as in v. 914, Eum. 124), which leaves ἀγγέλων to go with τίς.

276. Symmons is rather hypercritical in objecting to πρὸς ἡδονήν, which, were there a verb, might very well express the exulting passage of the beacon, as Clytemnestra now gives full rein to her imagination, and as she follows the light from stage to stage invests it with life; but his suggestion προσήνυτεν,

though mentioned by none of the subsequent editors except Haupt (who has a notion that the Quarterly Review of Blomfield's edition, in which it was originally proposed, was by Elmsley), is exceedingly probable, and, should there appear need to alter the passage at all, claims preference over the other changes which have been proposed for different words.

279, 80. "παρήκεν cum negatione

A brilliant light; beacon sped beacon on,
 Caught from the courier-flame: Ida to Lemnos,
 And its Hermæan ridge: then next the third,
 The height of Athos, Jove's own hill, received
 The mighty torch-fire, from the island sent—
 And soaring high, to overcast the sea,
 The greatness of the travelling lamp fared on,
 A pine-tree blaze, transmitting, like a sun,
 Its golden radiance to Makistus' watch:—
 Who not delaying nor in careless wise
 O'ercome by sleep neglects a herald's part,
 But far away on to Euripus' stream
 Tells to Messapium's guards the light's approach:
 And they in turn lit up and sped it on,
 Kindling with fire a pile of aged heath.✓
 Then in its strength the lamp, not yet grown dim,
 Quick leaping o'er the Asopus' meadow, like
 The joyous moon, towards Cithæron's ridge,
 Woke up a new relay of missioned flame—
 There too the watch spurned not the fiery gift
 Far sent, but lit up brighter than the rest,
 And o'er the lake Gorgopis shot the light,
 And to the mount of Ægiplaneton coming,
 Urged them to keep the ordinance of flame—
 And they, with might unstinted kindling it,

ἴν οὗ τι μέλλων κ. τ. λ. *arctius jungendum: nequaquam cunctanter omisit.*" Butler (*curæ secundæ*).

293. *μηχαρίζεσθαι*, Wellauer's correction, though occurring nowhere else, is justly preferred by Peile to the other alterations of *μὴ χαρίζεσθαι* (which Haupt defends as a *litotes*!), quoting, what is nothing to the purpose, *οὐ καπηλεύσειν μάχην* from Sept. 545)—*δὴ χαρίζεσθαι*, Triclinius in the Farnese MS. where *δὴ* is unmeaning—*μοι χαρίζεσθαι* Casaubon, where the notion of obliging Clytæmnestra is not a very natural one—*μὴ χατίζεσθαι*, Heath, followed by

most of the later editors, including Blomfield, though he doubts if it be Greek—*νν χαρίζεσθαι* Voss, where the confusion of *νν* and *μὴ* is not very probable,—or *μῆχαρ ἱζεσθαι*, Stanley and Klausen, who should at least have quoted a parallel for so strange an expression 'urged the watch that the *expedient* of fire should be set up.' The harshness of the term *μῆχαρ* disappears in *μηχαρίζεσθαι*, which we may assume to be used in a secondary sense like *μηχανᾶσθαι* (compare Liddell and Scott), the primary one of *devising as a cure* having passed off.

φλογὸς μέγαν πώγωνα, καὶ Σαρωνικοῦ 295
 πορθμοῦ κάτοπτρον πρῶν' ὑπερβάλλειν πρόσω
 φλέγουσαν· εἴτ' ἔσκηψεν, εἴτ' ἀφίκετο
 Ἄραχναῖον αἶπος, ἀστυγείτονας σκοπᾶς·
 κᾶπειτ' Ἀτρειδῶν εἰς τόδε σκίηπτει στέγος
 φᾶος τόδ', οὐκ ἄπαππον Ἰδαίου πυρός. 300
 τοιοῖδ' ἔτοιμοι λαμπαδηφόρων νόμοι,
 ἄλλος παρ' ἄλλου διαδοχαῖς πληρούμενοι·
 νικᾷ δ' ὁ πρῶτος καὶ τελευταῖος δραμῶν.
 τέκμαρ τοιοῦτο ξύμβολόν τε σοὶ λέγω,
 ἀνδρὸς παραγγείλαντος ἐκ Τροίας ἐμοί. 305
 ΧΟ. θεοῖς μὲν αὖθις, ὦ γύναι, προσεύξομαι·
 λόγους δ' ἀκοῦσαι τούσδε κάποθανμάσαι
 διηνεκῶς θέλοιμ' ἄν, ὡς λέγοις πάλιν.

295. φλογὸς μέγαν πώγωνα—φλέ-
 γουσιν. If the text as it stands be
 genuine, φλέγουσαν must be account-
 ed for by the considerations stated
 on v. 118. But there are other
 difficulties: 'importuna ista parti-
 cula καί,' as Butler calls it, and the
 construction of ὑπερβάλλειν, which
 has been variously explained, as a
 subjoined infinitive after φλέγουσαν,
 and as dependent on πέμπουσι. None
 of the conjectures proposed however
 furnish any temptation to depart
 from the common reading. κάτοπ-
 τρον πρῶν, the MSS. reading, has
 been rightly restored by Klausen
 and Peile, who refer to Persæ 132.
 879. in both which places πρῶν is
 used for a projecting piece of *water*,
 with a qualifying epithet, such as is
 κάτοπτρον here.

303. νικᾷ δ' ὁ πρῶτος κ. τ. λ. Peile
 and Linwood, though slightly dif-
 fering in the method of construc-
 tion, agree in referring this line to
 one and the same victor, 'the first
 who run on to the last;' 'a striking
 peculiarity,' says the former, dif-
 ferencing it from the ordinary λαμ-
 παδηφορία. But where is the pecu-

liarity? If there was any transmis-
 sion in the real λαμπαδηφορία, as is
 evident from the allusions to it in
 Lucretius and Persius, the same
 might be said of it; those who
 started first and afterwards gave up
 the torch to others, lived in their
 successors no less than the bea-
 con on Ida in that on Arach-
 naeum. The omission of the article,
 which Linwood notices, no more
 proves, as Butler showed long ago,
 that the same party is spoken of
 throughout, than does the similar
 expression τῶν ἀλόντων καὶ κρατησάν-
 των ten lines lower down. Nor yet
 need we seek for reasons why the
 first and last beacons are singled
 out for honour, such as that com-
 monly given, that the one was the
 ultimate, the other the immediate
 source of the intelligence. The more
 natural view seems to be that Cly-
 tæmnestra in her joy wishes to ho-
 nour all, and names the first and
 last, leaving the rest to be implied:
 'last wins as well as first.'

308. ὡς λέγοις πάλιν. We can
 scarcely hope to understand this ex-
 pression (which Blomfield changes

Send the great beard of fire on, blazing up
Far on to passing o'er the mirror strait
Of the Saronic gulf: and then it shot,
And then it came to the Arachnæan height,
The watchtower neighbouring to this city here;
Then shoots to this our roof, the Atridæ's roof,
The light, linked on to Ida's grandsire flame—
Such is the fashion of our Race of Lamps,
Each in succession ministering to each,
And both alike are conquerors, first and last.
Such proof and token show I forth to thee,
My lord the source that sent it me from Troy.

CHO. To Heaven again, O lady, I will pray:

But, for thy words, I fain would hear at length

And wonder at them, wouldst thou speak once more.

into *ὥς λέγεις* or *εἰ λέγοις*, Bothe, followed by Dindorf, into *οὕς λέγεις*) without examining the words separately, and viewing the adverb or conjunction and the optative not as a concrete phrase, but as two independent terms. *ὥς* then appears to be an adverbial form from the relative *ὅς*, connected with it as *ἀξίως* with *ἄξιος*. *ἀξίως* means 'in a worthy way.' *ὥς* then will mean 'in which way.' It will vary accordingly in meaning as the relative varies; where *ὅς* would be a simple relative, merely connecting one fact with another, *ὥς* will express comparison; where the relative would express a closer connection, e. g. that of cause and effect, like the Latin *qui* with the subj., the sense of the adverbial form will be similarly modified; where the relative would have the force of an exclamation (though here the Greeks rather employ some word like *ὅσος* or *οἷος* than the simple relative), *ὥς* will be exclamatory, 'in what way' or 'how.' Keeping this fundamental meaning of *ὥς* in mind, we proceed to inquire, what is the force of the opta-

tive? Common grammarians will tell us that placed by itself it can only express a wish;—connected with *ἂν* it will denote a greater or less contingency; and so on. Late-ly, doubts have been raised as to this wonderful power of *ἂν*, converting into some kind of contingency what without its aid would never have been a contingency at all: and with reason. How is it that after words like *ἴνα*, *ὅφρα*, *ὅπως*, and *ὥς*, the optative is used both with and without *ἂν*, evidently with only a small modification in the sense? After ascribing so much force to *ἂν*, it will not do to say here that the change is made by *ὥς*, &c.; it is evident that the conjunctions or adverbs do not affect the question. The simple truth must be that the optative without *ἂν* may express a contingency; of what kind, or how differing from that expressed by the optative with *ἂν*, is another matter. We can see how it comes to be used for a wish: for what is a wish but a contingency depending on the hypothesis that our will is to be consulted? Nor is it hard to ac-

ΚΛ. Τροίαν Ἀχαιοὶ τῇδ' ἔχουσ' ἐν ἡμέρα.
οἶμαι βοὴν ἄμικτον ἐν πόλει πρέπειν.
ὄξος τ' ἄλειφά τ' ἐκχέας ταυτῷ κύτει,
διχοστατοῦντ' ἂν, οὐ φίλω, προσεννέποις.
καὶ τῶν ἀλόντων καὶ κρατησάντων δίχα
φθογγὰς ἀκούειν ἐστὶ, συμφορᾶς διπλῆς.
οἱ μὲν γὰρ ἄμφι σώμασιν πεπτωκότες
ἀνδρῶν κασιγνήτων τε καὶ φυταλμίων,
παῖδες γερόντων, οὐκέτ' ἐξ ἐλευθέρου
δέρης ἀποιμώζουσι φιλτάτων μόρον.
τοὺς δ' αὖτε νυκτίπλαγκτος ἐκ μάχης πόνος
νῆστις πρὸς ἀρίστοισιν, ὧν ἔχει πόλις,
τάσσει, πρὸς οὐδὲν ἐν μέρει τεκμήριον,

310

315

320

count for *ὥς* or *εἰ* used in a wish;—the one expressing the contingency in the form of a substantive clause, a kind of accusative to a verb understood, as *ὥς ἀπόλοιτο καὶ ἄλλος*, 'I wish for the event of another's destruction;' the other carrying out the hypothesis, 'If such and such things were to happen, my pleasure would then be fulfilled,' a formula to which some may wish to reduce *ὥς**, 'In the event' or 'in the case according to which.' The optative indeed occurs much oftener in the sense of a wish than in that of any other contingency, perhaps designedly, the Greeks not wishing to use an expression of which the meaning might be doubtful, when they could express the contingency with a slight modification by adding *ἂν*, as it is very seldom that a greater

contingency will not do as well as a less, and *vice versa*.—What then is there to hinder us from construing *ὥς λέγοις πάλιν* 'in such wise' (*τὼς ὥς*) or 'in order that thou mightest speak again?' Surely not the common rule, to which Blomfield seems to allude when he says '*ὥς λέγοις* solœcum sonat,'—the rule that *ὥς* and such words are used with the optative when the principal verb is in a *past* tense: for if the optative conveys a *past* notion, as such a rule seems to imply, the fact of the principal verb being in the optative, though in a present tense, must be sufficient to warrant us in expecting an optative also in the subjoined clause. I have however thought it better, while preserving the sense of the optative, to take *ὥς* nearly as if it had been written *εἰ*, as

* Those who, like Kenrick in Arnold's *Thucyd.* vol. 3. take *εἰ* for *ἦ*, will find no difficulty in treating *εἰ* and *ὥς* in exactly the same way. I believe however that *εἰ* may be more probably derived from the imperative of *εἶπα*, as if it were *ἔστω*, just as *si* appears to come from *sum*, as if it were *sit*. It is curious further to compare the two verbs of permission in Greek and Latin, *ἔαω* and *sino*, which seem to come from similar sources, the same imperatives, each meaning 'to let be.' There are many other instances of conjunctions formed from imperatives; e. g. according to Horne Tooke's view, our own *if* from *gif* or *give*, but from *bate*, or as others say, from *be out*, and from the Saxon *unad*, add or annex. We know how *and* is used for *if*, sometimes coupled with it, by our old writers: and it may be worth inquiring whether *ἂν*, *ἐὰν* may not be connected with our *and* or *an*.

CLY. Now, on this day, the Greeks are holding Troy!—
 A diverse shout, I ween, rings loud therein—
 Pour in one vessel vinegar and oil,
 And foes will be thy name for them—not friends.
 So of the captured and the capturers now
 Two voices are there, for their twofold chance.
 For those, fallen down about the bodies slain
 Of husbands, brothers, fathers—children bending
 O'er old men dead, from throats no longer free
 Wail that their dearest friends on earth are gone.
 While these, night-wandering labour after fight
 Fasting to fare such as the town supplies
 Sets down, no token given to fix their place,

having the force of 'provided that,' a sense which enables it, like *ut* in Latin, to stand occasionally for *when* or *while*, a certain time being viewed as a condition of the action expressed in the sentence: e. g. in Soph. Aj. 1116. τοῦ δὲ σοῦ ψόφου Οὐκ ἂν στραφεῖν ὥς ἂν ἦς οἷος περ εἶ, where in spite of the emendations of Brunck, Wunder, &c. it is easy to see how ὥς expresses time as a condition.

312. Peile thinks οὐ φίλως, the common reading, is 'vastly more spirited' than οὐ φίλω, Stanley's correction, which Schutz, Porson, Butler, and Blomfield have adopted. Not agreeing with him, I have translated according to οὐ φίλω. What would φίλως διχαστατεῖν be?

316. "φυταλμίων. *affinium*, nescio an hoc de parentibus intellexerint interpretes." Klausen. On the contrary, the question to be asked is rather why any other meaning than that of *parental* (φυταλμίοις: *φυτευτικοῖς*. Hesych.) has ever been assumed for it. The only passage which seems to require a different meaning, Soph. Œd. Col. 150. ἀλαῶν ὁμμάτων ἄρα καὶ ἦσθα φυτῶν δυνάμει, in reality fully admits of the sense *parent*, Œdipus' misery being supposed to be heightened by the

fact that he seemed to be a parent, and thus entitled to respect and honour, whereas he was still δυνάμει.

321. πρὸς οὐδὲν ἐν μέρει τεκμήριον. Peile construes 'according to no ticket presented in turn:' but ἐν μέρει could hardly be so connected with τεκμήριον in the absence of an article. πρὸς οὐδὲν τεκμήριον must be taken together in an adverbial sense, qualifying ἐν μέρει. To what then does ἐν μέρει refer? To the arrangement of the parties at the meal, or the division of the meal itself? Schutz and Klausen apparently understand the latter: Linwood, the former, translating 'in no regular turn or order,' which is confirmed by v. 1159 below, Eum. 198, 436, 586. It might still be a question whether μέρος referred to the class or rank, or to the individual; but the latter seems most likely.—Blomfield apparently confounds the two senses of *arrangement* and *division*, rendering with Linwood *alternis vicibus*, yet approving of Schutz's 'nullo certo distributionis signo observato,' unless he supposes the distribution to be one of parties at the table.

325. It is undoubtedly possible that the old reading δυνσδαίμονες may

ἀλλ' ὡς ἕκαστος ἔσπασεν τύχης πάλον·
 ἐν αἰχμαλώτοις Τρωϊκῆς οἰκήμασιν
 ναίουσιν ἤδη, τῶν ὑπαιθρίων πάγων
 δρόσων τ' ἀπαλλαγέστες· ὡς δ' εὐδαίμονες 325
 ἀφύλακτον εὐδήσουσι πᾶσαν εὐφρόνην.
 εἰ δ' εὖ σέβουσι τοὺς πολισσούχους θεοὺς
 τοὺς τῆς ἀλούσης γῆς, θεῶν θ' ἰδρύματα,
 οὐκ ἂν γ' ἐλόντες αὖθις ἀνθαλῶεν ἂν.
 ἔρως δὲ μή τις πρότερον ἐμπίπτει στρατῶ 330
 πορθεῖν ἢ μὴ χρῆ, κέρδεσιν νικωμένους.
 δεῖ γὰρ πρὸς οἴκους νοστήμου σωτηρίας
 κάμψαι διαύλου θάτερον κῶλον πάλιν.
 θεοῖς δ' ἂν, ἀμπλάκητος εἰ μόλοι στρατὸς,

be the true one. Klausen remarks truly 'quamquam est in cogitatione aliquid insoliti, nihil tamen falsi;' and the common point of having nothing to care for is enough ground for a comparison between the prosperous and the necessitous. But the question is not whether, speaking abstractedly, the thought might not find place in a poem, but whether it is in its place in Clytemnestra's speech. Could *δυσδαίμονες* here mean any thing else but simple poverty (which, by the way, though a necessary, is not a very natural sense for it, as it is scarcely equivalent to *πένητες*), a reason might be seen for its being put into her mouth, as she would be by no means averse from pointing out any thing which might hint at the instability of their position, and the words *εἰ δ' εὖ σέβουσι* afterwards would follow as a correction, to make the Chorus think she was only speaking from excess of caution. But poverty must be the meaning: her allusion must then be to the careless happiness of the poor, a sentiment not particularly in keeping with her character (for a passage like v. 1544 proves nothing), and besides introduced purposely to

illustrate the happiness of the conquerors, which throughout she is rather anxious to cloud than to brighten. Further, some connecting particle is absolutely required in the sentence, so that if we were not to read *ὡς δ' εὐδαίμονες*, or something similar, we should have to accept Schutz's *τῶν δ' ὑπαιθρίων πάγων*. Of the various corrections which have been proposed, it requires but little consideration to see that *ὡς δ' εὐδαίμονες* is the best, tintured as it is with the gloom which hangs over the whole speech, as it will not admit that they *are* happy, but only that they will act as if they were.—*ὥστ' εὐδαίμονες*, Halm's conjecture adopted by Hermann, would express their happiness as a certainty, beside being further removed from the MSS. reading.—Hermann's own suggestion, *ὡς δὲ δαίμονες*, though adopted by Dindorf, seems out of place, as no one would naturally think of saying that men were like the gods because they slept unguarded: while Orelli's *ὡς (δ'?) δαίμονες* is equally objectionable with the old reading, containing a thought only abstractedly just.—*ἀφύλακτον* points to the comfort both of those

But just as each has drawn the lot of luck :
 There in the captured dwelling homes of Troy
 They live already, from the sky's sharp frosts
 And dews set free : and like the poor will sleep
 Without a guard through all the length of night.
 Now, if they duly fear the city's gods,
 Those of the conquered country, and their shrines,
 The spoilers will not in their turn be spoiled.
 But let no rage first seize upon the host
 Of plundering things forbid from lust of gain.
 For the long course ere they can come back safe
 Has yet another side for them to measure :

who have no need to employ guards, and those who no longer employed as guards may now sleep without dread of being aroused *πάσαν εὐφρόνην*.

330. With Dindorf I prefer *ἐμπίπτοι*, the reading of the Flor. and Farn. MSS. (in the former from a correction), to the common text *ἐμπίπτῃ*, though that is doubtless defensible. It is hard to say on what principle grammarians assume the ellipse of *ὄρα* or *φοβητέον* in instances like this, where *μὴ* occurs with the present subj., at the same time that they maintain that when the subj. is used with *μὴ* in the sense of the imperative, it must always be in the aorist, as it is obvious that the ellipse may be assumed in the latter case no less than in the former, so that it furnishes no real ground for the difference.

331. *πορθεῖν* independently of its MSS. authority, is better than *ποθεῖν*, which is repeated in *κέρδεσιν νικωμένους*.

332. On the whole it seems best to take *πρὸς οἶκους νοστήμου σωτηρίας* like *συμφορὰς διπλῆς* v. 314, 'in respect of their safe return home,' as Haupt appears to understand it from his version '*opus eos est ad felicem reditum in patriam.*' Schutz, in a

note adopted by Dindorf, says, '*ordo verborum hic est: δεῖ γὰρ (αὐτοῖς) θάτερον κῶλον διαύλου πάλιν κάμψαι, νοστήμου σωτηρίας πρὸς οἶκους,*' seemingly understanding *κῶλον* again before *νοστ. σωτ.*; but this would be harsh. Peile makes *νοστ. σωτ.* the genitive after *δεῖ*, taking the next line (as far as can be understood from his note) either as another genitive in apposition, *τοῦ κάμψαι*, or as an infinitive denoting the consequence, *ὥστε κάμψαι*, and thus in either case infringing its force. The sense would be still better if we could suppose *δεῖ* with a genitive to have the double force which *ἐλλείπω* seems to have, expressing not merely 'to lack so much,' but 'to be lacking of' a particular thing,' so that we might take *κάμψαι* as the nom. and render 'for there is lacking of (i. e. in order to) their safe return home that they should turn,' &c. *δέω* appears to be used for *desum* more properly than for *desidero*, meaning primarily *to bind*, hence *to be needful*, and thus *to be lacking*, so that e. g. *τοῦ πάντος δέω* may be explained, 'I fail in respect of the whole,' and thus the sense 'I am in need of' comes to be assumed.

334. The views of those who would keep the old reading *θεοῖς δ'*

ἐγρηγορὸς τὸ πῆμα τῶν ὀλωλότων 335
 γένοιτ' ἂν, εἰ πρόσπαια μὴ τύχοι κακά.
 τοιαῦτά μοι γυναικὸς ἐξ ἐμοῦ κλύοις.
 τὸ δ' εὖ κρατοίῃ, μὴ διχορρόπως ἰδεῖν·
 πολλῶν γὰρ ἐσθλῶν τὴν ὄνησιν εἰλόμην.

ΧΟ. γύναι, κατ' ἄνδρα σῶφρον' εὐφρόνως λέγεις. 340
 ἐγὼ δ', ἀκούσας πιστά σου τεκμήρια,
 θεοὺς προσειπεῖν εὖ παρασκευάζομαι·
 χάρις γὰρ οὐκ ἄτιμος εἴργασται πόνων.

ὦ Ζεῦ βασιλεῦ, καὶ νύξ φιλία,
 μεγάλων κόσμων κτεάτειρα, 345

ἥτ' ἐπὶ Τροίας πύργοις ἔβαλες
 στεγανὸν δίκτυον, ὥς μήτε μέγαν
 μήτ' οὖν νεαρῶν τιν' ὑπερτελέσαι
 μέγα δουλείας

γάγγαμον, ἄτης παναλώτου. 350
 Δία τοι ξένιον μέγαν αἰδοῦμαι,
 τὸν τάδε πράξαντ', ἐπ' Ἀλεξάνδρῳ

ἀναπλάκητος are substantially expressed by Linwood, who translates: 'Nay more, even though the army should return without any check on the part of the gods, yet still the crime incurred by any acts of destruction would not fail to rise against them, even though no fresh mischances should befall them,' adding, 'the words τὸ πῆμα τῶν ὀλωλότων do not refer to those slain in battle, but to any mischief committed by the army after their victory.' Why he adds this is obvious: whether he has any right to do so, is not so plain. Blomfield, though agreeing in Linwood's reading, saw that τὸ πῆμα κ. τ. λ. is parallel to τῶν πολυκτόνων γὰρ οὐκ ἄσκοποι θεοὶ in v. 444; an admission certainly injurious to his own cause, as then no mention would be made of the excesses to be committed by the ar-

my, which the connection of thought seems to require. Besides, what can be the difference in sense between ἀναπλάκητος εἰ μὲν οἱ στρατὸς and εἰ πρόσπαια μὴ τύχοι κακά? The latter can scarcely mean any thing which has not been expressed by the former. With the reading ἀμ-πλάκητος or ἀπλ. all is clear; the first line refers to their supposed sacrilege; the second to the blood of the slain, which like the debt in the parable of the unforgiving creditor, though otherwise perhaps forgiven, in that case would be exacted; and the third to their possible exemption from the dangers of the deep. It is better to refer with Porson θεοῖς δ' ἂν to ἐγρηγορὸς κ. τ. λ., as though there seems to be no law of language against joining εἰ ἂν μὲν οἱ, the order of the words is against it. Klausen thinks ἂν can hardly stand

And, in Heaven's mind, should they return in sin,
The vengeance of the slaughtered yet may live
Wakeful, though no fresh ills should first befall.
Such then I give thee as a woman's thoughts.
But O! may good prevail, and past all doubt,
For I have got the enjoyment of much bliss.

CHO. Lady, thou speak'st in wisdom like a man :
I, now that I have heard such credible proof,
Prepare me thus to address the gods aright :
For 'tis no slight reward our toils have won.—

O royal Zeus and befriending night
Who hast brought these shows of bravery—
Whose hand on the tower of Ilion flung
So mighty a net, that nor old nor young
Could o'erleap the encircling barrier-height
Of the toils of public slavery !
'Tis to mighty Zeus that the praise I owe,
To the stranger's god, who the deed hath wrought,
Keeping bent on Paris so long his bow,

as it does before a parenthesis; but it has the same position in Soph. Philoct. 292. *πρὸς τοῦτ' ἂν, εἰ τ' ἔδει τι καὶ ποτὸν λαβεῖν*, unless Dindorf's improbable punctuation is there to be adopted.

339. Linwood is right in translating 'the enjoyment which I have obtained is one of many blessings,' and in objecting to the change in text and meaning which Hermann would introduce.

340. *σώφρον'* may be the acc. pl. after *λέγεις*, like *ὡς σώφρον' εἶπας* in Eurip. Iph. Aul. 1024, as well as the sing. agreeing with *ἄνδρα*. *εὐφρόνως* Abresch would alter into *ἐμφρόνως*, as Auratus with Dindorf's consent changes *εὐφρον'* into *ἐμφρον'* in Choeph. 195; others would give it the sense of *φρονίμως*, quoting the use of *εὖ φρονεῖν*;—but, as Peile remarks, that is already expressed by

σώφρον'. The ordinary sense is quite natural: Clytemnestra had contrived to convey an impression of her *εὐνοια* through the whole of her speech.

348. The common sense given to *στεγανὸν δίκτυον* is probably correct: 'covering,' like *δοκοὶ στεγανοὶ* Eurip. Cret. 2. 7. It might however be taken passively, as a *close compact* net, a stake-net, which had to be fixed round a person, as in v. 1350.

352, 3. *πράξαντ'—τείνοντα*. See on v. 170. *ὅπως* Peile rightly translates 'in such sort as,' after Blomfield's '*eo modo quo potissimum*.' *ἂν σκήψειν* are thus left to go together, and it is as needless to doubt, as many of the editors have done, whether such an expression is admissible, as it would be to suppose, in compliance with an ingenious suggestion, an ellipsis of *τις*, and

τείνοντα παλαι τόξον, ὅπως ἂν
μήτε πρὸ καιροῦ μήθ' ὑπὲρ ἄστρον
βέλος ἡλίθιον σκήψειν.

355

Διὸς πλαγὰν ἔχουσιν εἰπεῖν.

στρ. α'.

πάρεστι τοῦτο γ' ἐξιχνεύσαι.

ἔπραξεν, ὥς ἔκρανεν.

οὐκ ἔφα τις θεοὺς βροτῶν

ἀξιούσθαι μέλειν,

360

ὅσοις ἀθίκτων χάρις

πατοῖθ'· ὁ δ' οὐκ εὐσεβής.

πέφανται δ' † ἐγγόνους

ἀτολμήτων Ἄρη

πνεόντων μείζον ἢ δικαίως,

365

φλεόντων δωμάτων ὑπέρφεν

ὑπὲρ τὸ βέλτιστον. ἔστω δ' ἀπή-

μαντον, ὥστε κἄπαρκεῖν

εὖ πραπίδων λαχόντα.

οὐ γάρ ἐστιν ἑπαλξίς

370

πλούτου πρὸς κόρον ἀνδρὶ

λακτίσαντι μέγαν δίκας

βωμὸν εἰς ἀφάνειαν.

βιάται δ' ἅ τάλαινα πειθῶ,

ἀντ. α'.

translate, 'just as a man would launch,' which would have to be taken as a condensed expression for ὅπως ἂν τείναι τις σκήψων.

356. εἰπεῖν in its full extent of meaning will be 'for themselves or others to talk about,' like λέγειν v. 837.

363. In this corrupt passage it seems clear from the connection of thought that some such sense is wanted as Blomfield has given in his correction πέφανται δ' (ὁ ἀσεβής)

ἔκγονος. That atheism springs naturally from fulness of wealth is a sentiment which Æschylus cherished not less jealously than Agur (Proverbs XXX. 9), and quite harmonizes with that further view of the Theogony of evil which we gain from v. 736, &c.

367. "ἀπήμαντον is not the subject, but the predicate, the true nominative being *a man's condition*, or some such expression." Peile; who may also be right in supposing that

That the shaft when it flew was not sent for nought,
Not launched too soon, nor beyond the moon,
In the pride of idle bravery.

'Tis Zeus hath struck them thus severely.
So much may man unravel clearly.

As he planned it, so he wrought.

Yet there once was one who said
That the immortals take no thought

Of the men whose daring tread

Doth their sacred shrines despise :

Wretch, of bold irreverent tongue !

Impious ! truly was he sprung

From power that breathes out war beyond all right :

Power, that dares what none may dare—

Power, whose houses great and fair

Teem with vast stores far o'er Discretion's height.

Clear from sorrow be my part,

Portion meet for prudent heart.

For wealth has no munition

For the man whose gorged ambition

Spurns at the shrine of Law Divine,

To save him from perdition.

And dire Persuasion, Child of Ruin.

the use of the imperative shews the former member of the sentence to be the measure or condition of the latter. There is however no occasion for this concession to the dogmatism which maintains that *ἔστω* cannot be used where we should use the imperative 'be' or 'let be' in English: and it seems better to supply the ellipses of the passage as follows, 'but let a man's lot be free from sorrow, so that a sensible man may be equal to circumstances (besides acquiescing from compulsion), and all will be well.' *καταπαρκεῖν* has

been variously resolved into *ἀπαρκεῖν* or *ἐπαρκεῖν*; the sense I have adopted will bear either, though perhaps the latter is better. Klausen and Peile think that *ἀπαρκεῖν* may take an accusative, as *ἀρίσκειν* sometimes does; but if it were ruled that *ἀπαρκεῖν* must refer to the subject of *ἔστω*, it would be less hazardous to read *λαχύντι* with Auratus, Schutz, and Haupt.

374. "*προβουλόπαις* nihil aliud est quam *πρόβουλος παῖς*, quemadmodum Æschylus Choeph. 312. *αἰνοπάτηρ* pro *αἰνὸς πατήρ* posuit." Schutz.

προβουλόπαις ἄφερτος ἄτας· 375
 ἄκος δὲ παμμάταιον.
 οὐκ ἐκρύφθη, πρέπει δὲ, φῶς
 αἰνολαμπές, σίνος·
 κακοῦ δὲ χαλκοῦ τρόπον,
 τρίβω τε καὶ προσβολαῖς 380
 μελαμπαγῆς πέλει
 δικαιωθείς, ἐπεὶ
 διώκει παῖς ποτανὸν ὄρνιν,
 πόλει πρόστριμμ' ἄφερτον ἐνθείς.
 λιτᾶν δ' ἀκούει μὲν οὔτις θεῶν· 385
 τὸν δ' ἐπίστροφον τῶνδε
 φῶτ' ἄδικον καθαιρεῖ.
 οἶος καὶ Πάρις, ἐλθὼν
 εἰς δόμον τὸν Ἀτρειδᾶν,
 ἦσχυνε ξενίαν τράπε- 390
 ζαν κλοπαῖσι γυναικός.

λιποῦσα δ' ἀστοῖσιν ἀσπίστορας στρ. β'.
 κλόνους, λογχίμους τε καὶ ναυβάτας ὀπλισμούς,
 ἄγουσά τ' ἀντίφερνον Ἰλίου φθοράν,
 βέβακεν ῥίμφα διὰ πυλᾶν, 395
 ἄτλητα τλᾶσα· πολλὰ δ' ἔστενον
 τὰδ' ἐννέποντες δόμων προφήται·
 Ἰὼ, ἰὼ δῶμα, δῶμα, καὶ πρόμοι·
 ἰὼ λέχος, καὶ στίβοι φιλάνορες.

Blomfield's rendering, 'quæ posteris consulit,' leads him to separate it from *ἄτας*, which he refers to *πειθῶ*: but this is very harsh. Peile seems singular in his notion that *προβουλόπαις* means no more than 'eldest daughter:' as if the *προβουλή* exercised were the care of the rest of the family of Ate, not the counsel given to the guilty man. Much to

the same purpose is Symmons' 'eldest of council in divan,' resting apparently on a mistake of the technical meaning of *πρόβουλος*, which is not 'one who gives the first vote,' but 'one who joins in a preliminary vote.'

376. *πᾶν μάταιον*, Musgrave's conjecture, adopted by Klausen as Wel-lauer's, and by Dindorf, is perfectly

For ever goads him to undoing ;
 Vain is all the healer's care :
 No, he lurks not—see him shine
 With a lurid, baleful glare,
 Base-born offspring of the mine,
 At the trial-hour averred
 By the contact of the test
 To be foul and black of breast ;
 For, like a boy, he hunts the flying bird,
 With the penal load of fate
 Crushing down his parent state :
 Their prayers sink down, by all the gods unheard,
 Who from off' creation's face
 Sweep the cause of their disgrace—
 So Paris, falsely smiling,
 Did an act of foul defiling
 To the friendly board of Sparta's lord,
 Its queen from home beguiling.

Leaving her peers a spear-armed power,
 The clang of shields and nautical arraying,
 And bringing death to Ilion for a dower,
 Lightly through the gates she went,
 Daring the undared : and loud was the lament
 Of the minstrels of the house, thus saying :
 O woe, woe for the palace and its head,
 For the couch, and the paths she wont to tread !

superfluous. 'All cure is in vain' is no improvement in sense upon 'cure is all in vain.'

377. *φῶς*, as Peile remarks, may be either an accusative after *πρέπει* (see on v. 30) or a nominative in apposition.

385. *λαῖαν* I take to be the prayers of the city, which are disregarded, though the cause of the disaster is destroyed. *τὸν δ' ἐπίστροφον* is introduced as if it were a new subject.

399. The most natural meaning of *στίβοι φιλόνορες* surely is 'the paths she used to walk in while she loved her husband,' either when walking by his side, or coming to meet him, or at any rate when thinking of him. There is no need of trying to force *στίβοι* into meaning as much as *vestigia*, as Peile seems inclined to do in his translation 'objects stamped with the image of an affectionate wife.'

πάρεστι σιγᾶς, ἄτιμος, ἀλοίδορος,

400

ἄδιστος ἀφεμένων ἰδεῖν.

πόθω δ' ὑπερποντίας

φάσμα δόξει δόμων ἀνάσσειν·

εὐμόρφων δὲ κολοσσῶν

ἔχθεται χάρις ἀνδρὶ·

405

ὀμμάτων δ' ἐν ἀχηνίαις

ἔρρει πᾶς Ἀφροδίτα.

ὀνειρόφαντοι δὲ πενθήμονες

ἀντ. β'.

πάρεσι δόξαι φέρονται χάριν ματαίαν.

μάταν γὰρ, εὐτ' ἂν ἐσθλά τις δοκῶν ὀρᾷ,

410

400. I have followed Peile in his version of the text as it stands, which gives a better sense than any of the proposed alterations. The word ἀνδρὶ in v. 405 furnishes a presumption that Menelaus is there mentioned for the first time: and if there is no reason either on the ground of language or on that of poetical thought for intending him here, any consideration against it may be held as tolerably decisive. As to the language of the passage, it tells clearly against him; σιγᾶς and ἄδιστος at least must be altered to suit him, while if we suppose Helen to be meant, no change need be made. The question of the poetry must be of course one of taste: I can only offer my translation as expressing my notion of what is likely to have been in the mind of Æschylus: though there is I think a tangible objection to the harsh transition from Menelaus wasting till he becomes like a ghost (which the words φάσμα δόξει moreover do not naturally express) to his loathing the beautiful statues. Take the φάσμα to be the image of Helen, comparing Constance's speech in K. John quoted by Sew-

ell, and the link in the thought is most natural: 'her image will seem to us to fill her vacant throne; most ineffectual substitute—as indeed are all substitutes when the original is wanting; the statues do not satisfy him: no! he turns from them with loathing: they but remind him of what he has not; and in that craving of the eye all sense of beauty vanishes.' Very recently, Mrs. Coleridge, in an appendix to the new edition of her father's *Biographia Literaria*, has commented on this passage at length, expressing herself rather confidently that she has consulted the requirements of the poetry, if not those of the language. She would refer the whole to Menelaus, not even allowing that vv. 404—407 contain any reference to Helen. The peculiarities of her version are that she thinks that Menelaus can be called ἄδιστος ἀφεμένων, 'mildest of forsaken men,' that εὐμόρφων κ. τ. λ. can mean 'the grace of the full rounded statue is alienated from the man,' (she is not sure whether ἔχθεται can mean this, but she is sure that this meaning is wanted, and that if ἔχθεται should be judged impracticable, it ought to be cor-

She stands in silence, scorned, yet unrebuking,
 Most sweetly, sorrowfully looking
 Of brides that have from wedlock fled :
 And grief for her beyond the main
 Shall raise her phantom in his halls to reign.
 No more in rapture mute he
 Beholds her sculptured beauty ;
 In the blank that lies before his eyes
 All lost is Venus' duty.

And semblances of mournful dreams
 Crowd round his bed, a fond enjoyment bringing :
 For vainly, when to view bright shapes he seems,

rected)—and finally that ὀμμάτων κ. τ. λ. must signify 'in the hollows of his eyes all beauty fades away.' Whether this can stand on æsthetic grounds must be settled elsewhere; its chance from philological considerations the reader will have determined already. She brings however a series of objections to the general view of the passage, as here given. δόμων ἀνάσσειν can scarcely be said of Helen; to say that Menelaus found no consolation in statues for the loss of his wife is to say very little; and it is clumsy to bring Helen in first as a day dream, then as a night vision. Peile has already remarked that though to Menelaus Helen would not appear to be mistress of the house, in relation to the προφήται the expression δ. ἀ. may properly be applied to her. The statues are probably statues of Helen: and in that case it is scarcely necessary to indicate the feeling which is painfully sensible of the utter disparity between a mere likeness and the absent original. If any evidence be wanted, the passage quoted by Symmons from Xenoph. Symp. will be sufficient: ὅτι, ὃ Σώκρατες, ἡ μὲν αὐτοῦ ὄψις εὐφραίνειν δύναται, ἡ δὲ τοῦ εἰδώλου τέρψιν μὲν οὐ

παρέχει, πόθον δὲ ἐμποιεῖ. And what can be more natural, and consequently less clumsy, than to follow the mourners through the day, as Virgil follows Dido in *Æn.* IV. 56. sqq., and picture them as haunted by her image while awake, finding no satisfaction in the sculptured likenesses, and at night closing their eyes only to see her again, with the momentary feeling that she is really among them?

410. Peile rightly denies that the participle can be put for the finite verb (in the cases of εἶ with the participle it will be useful to bear in mind the conjectural derivation of εἶ given in the foot-note on v. 308, according to which εἶ δέ τις βουλόμενος would naturally mean 'be there any one wishing'); but his explanation amounts to no more than saying that ἡ is understood. It is difficult to say why Scholefield's δοκῶν ὁρᾶ, involving merely the supposition of a confusion between ὁρᾶν and ὁρᾶν, should have been not only not received but entirely passed over by subsequent editors, Linwood alone mentioning it. I have had little hesitation in receiving it into the text.

παραλλάξασα διὰ χερῶν
 βέβακεν ὄψις οὐ μεθύστερον
 πτεροῖς ὀπαδοῖς ὕπνου κελεύθοις.
 τὰ μὲν κατ' οἴκους ἐφ' ἐστίας ἄχη
 τὰδ' ἐστὶ, καὶ τῶνδ' ὑπερβατώτερα. 415
 τὸ πᾶν δ' ἀφ' Ἑλλάδος αἰᾶς συνορμένοις
 πένθεια τλησικάρδιος
 δόμων ἐκάστου πρέπει.
 πολλὰ γοῦν θιγγάνει πρὸς ἡπαρ·
 οὓς μὲν γάρ τις ἔπεμψεν 420
 οἶδεν, ἀντὶ δὲ φωτῶν
 τεύχη καὶ σποδὸς εἰς ἐκάσ-
 του δόμους ἀφικνεῖται.

ὁ χρυσαιμοιβὸς δ' Ἀρης σωμαίων, στρ. γ'.
 καὶ ταλαντοῦχος ἐν μάχῃ δορὸς, 425
 πυρωθὲν ἐξ Ἰλίου φίλοισι
 πέμπει βαρὺ ψῆγμα δυσδάκρυτον,
 ἀντήνορος σποδοῦ γεμί-

417. πένθεια τλησικάρδιος, 'stout-hearted grief; i. e. such as a stout heart only can struggle with.' Peile. It would be more correct to say that the qualities of the mourner are transferred to the sorrow itself. Stanley's 'tabificus' refers to his own or rather Auratus' conjecture τηξικάρδιος.

418. 'Though Auratus' δόμοις has been mentioned by several of the editors, no one seems to have thought that δόμων requires to be defended against it. Yet it is difficult to see how the genitive is to be understood. 'In domibus ejusque cernitur,' says Haupt, as though it were equivalent to δόμοις, which he expressly disapproves. 'Domi unius-ejusque ortus est luctus,' is Klausen's rendering, apparently on the

supposition that it is a genitive of 'motion from,' and that πρέπειν can imply some kind of motion. δόμων can hardly stand for ἐπὶ δόμων, like ἐπ' ὀμμάτων in v. 1398; nor can its construction be the same as in vv. 314, 332: still less can it be taken with πένθεια or τλησικάρδιος. It is just conceivable that πρέπει may have the notion of governing, derived from that of 'towering over,' 'sitting in the front of,' and so is construed as if it were ἀνάσσει, αἰσυνῶ, or κρατεῖ: and Schutz's translation, 'maestitia in singulorum ædibus regnat,' shews that the same thought may have struck him. If there be an error, there can be little doubt that δόμοις is the right reading: δόμῳ ἢ ἐκάστου πρέπει, which I had thought of, would be as 'inele-

Through his hands escaping fast.
 The beauteous vision all at once is past,
 In the wake of sleep its journey winging.
 E'en such are the sorrows that have been
 In that house, and more infinitely keen:
 Thus for the brave from Hellas' shores departed
 Enduring sorrow, patient-hearted,
 Seated on each one's hearth is seen;
 Aye, there is much, exceeding much
 As with a dart the very soul to touch.
 Each knows the names he sent them:
 But, for the heroes lent them,
 The dust and urn alone return
 At home to represent them.

But Mars who changes dead like gold,
 Whose hands in fight the balance hold,
 The ashes from Ilion to their friends.
 A scant weight, yet melancholy, sends,
 Filling for men with dust

gant' as Schutz's δοκῇ ὕποβῃ in v. 410.

422. There seems not the slightest reason for supposing τέυχη to mean *armour*: throughout Æschylus it signifies a *vessel*, though doubtless, as Klausen shews, the sense of *armour* was equally recognised by him:—and the context is decidedly in favour of an urn being meant.

424. σωμαίων is properly understood by Peile as a corrective epithet, shewing that Mars acts as a gold-changer, with this exception, that his currency is human flesh, and the exchange one of ashes for living men. Schneider's 'qui in prælio vivos mortuis permutat,' and Klausen's 'qui corpora cum auro commutat,' are refuted by the context both before and after.

427. 'Scant weight' may seem a better translation of βραχὺ than βαρὺ

ψῆγμα: I have no doubt however that the latter is correct, for the reason given on v. 187, Æschylus' disposition to use words apparently contradictory, contrasting a physical with a moral effect. Exactly parallel is Choeph. 352. where the *heavy* tomb (πολύχωστον) is said to be δώμασιν εὐφώρητον, while here the ψῆγμα, the scraping of dust, is βαρὺ.—I have followed Peile here and elsewhere in the arrangement of the lines: but it occurs to me to ask whether a better order would not be

πυρωθὲν ἐξ Ἰλίου
 φίλοισι πέμπει βαρὺ
 ψῆγμα δυσδάκρυτον, ἀντ-
 ἴμορος κ. τ. λ.

and in the same manner in the antistrophe (and so I see Klausen has printed them). Perhaps however Peile may be right, and vv. 426, 7 are of the same metre as vv. 397, 413.

ζῶν λέβητας εὐθέτους.
 στένουσι δ' εὖ λέγοντες ἄν- 430
 δρα τὸν μὲν, ὡς μάχης ἴδρις·
 τὸν δ', ἐν φοναῖς καλῶς πεσόντ' ἄλ-
 λοτρίας διαὶ γυναικός.
 τάδε σίγά τις βαῦζει·
 φθονερόν δ' ὑπ' ἄλγος ἔρπει 435
 προδίοις Ἀτρείδαις.
 οἱ δ' αὐτοῦ περὶ τεῖχος
 θήκας Ἰλιάδος γᾶς
 εὖμορφοι κατέχουσιν· ἔχ-
 θρὰ δ' ἔχοντας ἔκρυνψεν. 440

βαρεῖα δ' ἀστῶν φάτις ξὺν κότῳ· ἀντ. γ'.
 δημοκράντου δ' ἀρᾶς τίνει χρέος.
 μένει δ' ἀκοῦσαί τί μου μέριμνα
 νυκτηρεφές. τῶν πολυκτόνων γὰρ
 οὐκ ἄσκοποι θεοί· κελαι- 445
 ναὶ δ' Ἐρινύες χρόνον
 τυχηρόν ὄντ' ἄνευ δίκας
 παλιτυχηῇ τριβᾶ βίου
 τιθείω' ἀμαυρόν, ἐν δ' αἰσίοις
 τελέθοντος οὔτις ἀλκά. 450
 τὸ δ' ὑπερκότως κλύειν εὖ
 βαρύ· βάλλεται γὰρ ὅσσοις

429. εὐθέτους, Auratus' conjecture, may probably have been changed to εὐθέτου, to avoid the syntax τοὺς λέβητας εὐθέτους, by those who retained the article (Wellauer), or the last letter may have dropped out from the next word beginning with σ. 'In order just' is scarcely a proper equivalent for εὐθέτους, which is more likely to mean light, 'easily disposed of,' as Butler understands εὐθέτου.

439. ἔχοντας has evidently a dou-

ble meaning, which Auratus' ελόν-
 τας, so far from expressing more
 clearly, as Haupt fancies, would only
 obscure. I have tried to express it
 in my version, where perhaps the
 word 'boulders' may seem to need
 some excuse; but I think it may
 fairly be applied to the immense
 masses of stone which one may con-
 ceive to have been heaped together
 about the rampart.

447. τυχηρόν ὄντ' ἄνευ δίκας may
 appear to confirm Wellauer's cor-

The urns in order just.
 The mourners each one's praise recite—
 How one did deeds of martial might,
 And one was nobly slain in fight
 For a woman—and her, another's!—
 So men mutter as they weep,
 While jealous hate begins to creep
 On those avenging brothers.
 And a goodly remnant moulders
 Beneath the stony boulders
 At the ramparts' base: and the hostile place
 Entombs them, *now* its holders.

Dire are the murmurs of the crowd
 As public curses breathed aloud:
 My mind from the darkness waits to hear
 A voice; for the immortals will not clear
 The manslayer of his crime:
 Erinnyes in due time
 By life's just process sure though slow
 From guilty greatness brings him low:
 There, sunk in midnight, he can know
 No hope of a morrow brightening.
 O! man's loud praises are but pain;
 Zeus hears them, and in high disdain

rection of Eum. 554. τὰ πολλὰ παντόφυρτον οὐτ' ἄνευ δίκας: but there I believe the whole passage should be read as follows: τὸν ἀντίτολμον δὲ φημὶ καὶ παραβᾶταν τὰ πολλὰ παντόφορτ' ἄνευ δίκας βιαίως ξὺν χρόνῳ καθήσειν, λαΐφος ὅταν λάβῃ πόνος θρανομένης κεραίας, inserting καὶ before παραβᾶταν with Hermann, and understanding καθήσειν with Butler. At any rate the word παντόφορτος, with which compare αὐτόφορτος, Choeph. 675, ought to be substituted for παντόφυρτος.

451. ὑπερκότως. The best account of the derivation of this word is that

given by Liddell and Scott under ἀλλόκοτος, which supposes κότος, like ὄργη, to have the sense of ἥθος. The sense of words of this class, such as παλίκοτος, will then be determined by the word with which each is compounded; so that here the gloss of the Farnese MS. may be accepted, ἦγον τὸ λίαν, ἀπλῶς.

452. Peile greatly admires Klausen's interpretation, 'Ejicitur enim oculis a Jove fulmen:' but the passages which the latter adduces are not to the point. The Greeks do not attribute any governing virtue to the eyes of the gods, further than

Διόθεν κεραυνός.
 κρίνω δ' ἄφθονον ὄλβον.
 μήτ' εἶην πτολιπόρθης,
 μήτ' οὖν αὐτὸς ἀλούς ὑπ' ἄλ-
 λων βίον κατίδοιμι.

455

πυρὸς δ' ὑπ' εὐαγγέλου πόλιν διή-
 κει θοὰ βάξις· εἰ δ' ἐτητύμως,
 τίς οἶδεν, ἧ τοι θεῖόν ἐστι μὴ ψύθος;
 τίς ὦδε παιδὺν, ἧ φρενῶν κεκομμένος,
 φλογὸς παραγγέλμασιν νέοις πυρω-
 θέντα καρδίαν, ἔπειτ'
 ἀλλαγᾷ λόγου καμῆν;
 γυναικὸς αἰχμᾷ πρέπει,
 πρὸ τοῦ φανέντος χάριν ξυναινέσαι.
 πιθανὸς ἄγαν ὁ θῆλυς ὄρος ἐπινέμεται
 ταχύπορος· ἀλλὰ ταχύμορον
 γυναικογήρυτον ὄλλυται κλέος.

460

465

ΚΛ. τάχ' εἰσόμεσθα λαμπάδων φαεσφόρων
 φρυκτωριῶν τε καὶ πυρὸς παραλλαγὰς,
 εἴτ' οὖν ἀληθεῖς, εἴτ', ὄνειράτων δίκην,
 τερπνὸν τόδ' ἐλθὼν φῶς ἐφήλωσεν φρένας.

470

that they are supposed to contemplate human affairs, and thus take cognizance of them. In such passages as v. 916, Prom. 356, it is not any thing physical that is inflicted by the glance of the gods or of Typhon. Jupiter's eyes may glare like lightning; but the real lightning is always hurled from his hand. Compare Soph. Ant. 127. where Jupiter's look is not made to supersede the launching of the thunderbolt in the ordinary way; Ζεὺς γὰρ μεγάλης γλώσσης κόμπους ὑπερεχθαίρει· καὶ σφαιρὸς ἐτιδὼν πολλῶν ῥεύματι προσνισσομένους χιρυσὸν καινὰ χύπερ-

οπλίας παλτῶ ῥιπτεῖ πυρὶ βαλβίδων ἐπ' ἄκρων ἥδη νίκην ὀρμώντ' ἀλαλάσαι.— 'The words βάλλεται ὅσσοις Διόθεν can bear no other sense naturally than 'is flashed in the eyes from Zeus.'

457. The picture contained in the words βίον κατίδοιμι must not be overlooked. 'With drooping neck,' if it does not express it, at any rate points to it.

459. The construction must be, τίς δὲ οἶδεν εἰ ἐτητύμως (δήκει) ἥτοι μὴ ἐστι θεῖον ψύθος. (and so I now find Paley gives it, at least substantially.)

Hurls in thine eyes the lightning—
 Unenvied bliss enjoying,
 May I ne'er be town-destroying,
 Nor with drooping neck await the beck
 Of another man's employing.

Now from the gladdening fire swift news is borne
 Through all the town: but whether it be true
 Who knows—and not perchance some god's deceit?
 For who so childish and of reason shorn,
 As to let his heart in rapture beat
 At a tale when fresh and new,
 Kindling only to be vexed
 When the story changes next?
 Full well it suits a woman's humour
 Ere truth appears to spread a joyous rumour:
 Free on the female mind to graze
 Reports as in a common feed,
 Then pass at will; with equal speed
 Dies the brief fame which women blaze.

CLY. Soon shall we know of these light-bearing lamps
 The passage of the beacons and the flame,
 If they be true, or whether, as in dreams,
 This pleasant light arrived has mocked our sense.

465. 'γυναῖκος αἰχμᾶ est *indoles fæminea*, ut in Chocph. 628. γυναι-
 κείαν ἄτολμον αἰχμάν.' (Blomfield) me-
 taphorically, like *πραπίδων οἶακα νέ-
 μων*, v. 771.

466. Clytæmnestra had *given in her assent* to the joyful tale by com-
 manding the sacrifices.

467. There can be no question
 about adopting, as Paley has done,
 the interpretation proposed by Do-
 naldson in his *New Cratylus*: 'Too
 credulous, the boundary of the fe-
 male mind is readily trespassed on,
 affording a speedy passage:' (com-

pare *πυρὶ χθὼν νέμεται* in Hom. II.
 II. 780), nor about substituting *γυ-
 ναικογήρυκτον* in v. 469, from the MSS.
 for Stephens' *γυναικοκήρυκτον*, which
 most of the subsequent editors have
 blindly followed.

470. *λαμπάδων φαεσφύρων* is the
 genitive denoting the general matter
 about which something is to be
 known; *παρὰλλαγῆς φρυκτ.* κ. π. the
 special object, the thing to be known.
 This seems better than making a
 tautology by coupling *λαμπ.* φ. with
φρυκτ. τέ κ. π. as genitives after *πα-
 ραλλαγῆς*.

κήρυκ' ἀπ' ἀκτῆς τόνδ' ὀρώ κατὰσκιον
 κλάδοις ἐλαίας· μαρτυρεῖ δέ μοι κάσις 475
 πηλοῦ ξύνουρος, διφρία κόνις, τάδε,
 ὥς οὔτ' ἄνανδος, οὔτε σοι δαίωv φλόγα
 ὕλης ὀρείας σημανεῖ καπνῶ πυρὸς,
 ἀλλ' ἢ τὸ χαίρειν μᾶλλον ἐκβάξει λέγων—
 τὸν ἀντίον δὲ τοῖσδ' ἀποστέργω λόγον· 480
 εὖ γὰρ πρὸς εὖ φανείσι προσθήκη πέλοι.

ΧΟ. ὅστις τὰδ' ἄλλως τῇδ' ἐπεύχεται πόλει,
 αὐτὸς φρενῶν καρποῖτο τὴν ἀμαρτίαν.

ΚΗΡΥΞ.

ἰὼ πατρῶον οὔδας Ἀργείας χθονὸς,
 δεκάτῳ σε φέγγει τῷδ' ἀφικόμην ἔτους, 485
 πολλῶν ῥαγισῶν ἐλπίδων, μιᾶς τυχών.
 οὐ γάρ ποτ' ἠὔχουν τῇδ' ἐν Ἀργείᾳ χθονὶ
 θανὼν μεθέξειν φιλτάτου τάφου μέρος.
 νῦν χαῖρε μὲν χθών, χαῖρε δ' ἡλίου φάος,
 ὑπατός τε χώρας Ζεὺς, ὁ Πύθιός τ' ἄναξ, 490
 τόξοις ἰάπτων μηκέτ' εἰς ἡμᾶς βέλη·
 ἄλις παρὰ Σκάμανδρον ἦσθ' ἀνάρσιος·

477. ἄνανδος does not refer, as Peile thinks, to the testimony of *duet*, but, like δαίωv φλόγα, to that of *flame*. Dindorf says “οὔτε σοι δαίωv φλόγα] In his verbis vitium quoddam latet.” Why?

478. Klausen's notion that the Chorus may have fancied that the light seen by the watchman was only a spontaneous fire in a thicket, and thus had spoken of it as *θεῖον ψύθος*, *θεῖον* expressing in popular language a natural phenomenon, is ingenious, but unnecessary. δαίωv φλόγα ὕλης ὀρείας need mean nothing more than the lighting of the fire on the Arachnæan hill by the watch-

man there, which the Chorus was slow to believe, because it did not tell them the news in so many words. So φρυκτῶρων διὰ Πεισθεῖσα in v. 571.—Why should Peile call Blomfield's rendering of καπνῶ πυρὸς, ‘ignis splendore,’ ‘more spirited in itself, and more in character with the context?’ By talking in the character of the Chorus of ‘the smoke of fire’ Clytæmnestra shews her sense of the sneer, as it would be more contemptuous to speak of the flame as a mere smoke on a hill than as a bright blaze: and this would answer better to one's ordinary conceptions of what is ‘spirit-

I see a herald from the beach o'ershaded
 With boughs of olive: witness to me here
 Mud's friend and brother, thirsty dust, for this,
 That now by no mute signs, no lighting up
 Of mountain wood and smoky fire he'll speak,
 But either by his words will spread more joy,
 Or—but the counter thought I loathe to name—
 For O! may good confirm what looks so well.

CHO. Whoe'er for this our state breathes other prayers,
 In his own lap his base mind's harvest fall.

HERALD.

Ho! Argos' soil, ground of my father-land,
 Now in this tenth year's light I have come to thee.
 From many a shipwrecked hope scarce rescuing one.
 For ne'er could I have boasted I should share
 When dead the grave I love in Argive soil—
 Now hail, thou earth, and hail, thou light of the sun,
 Zeus, the land's sovereign—and thou Pythian king.
 So let thy bow shoot darts at us no more:
 Enough on Xanthus' banks we felt thy hate,

ed,' as well as to the tone assumed by Clytemnestra throughout, in other words, to the context.

481. 'For to what has been well begun may the accession be only Well!' Peile.

486. The passage quoted by Blomfield from Arist. Eq. 1241, seems to shew that the metaphor is not as he, Butler and the Scholiast think, from an *anchor*, but, as the passage itself appears to point out, from a *plank*. If the notion of an anchor be intended, ἑλπις must be understood as the cable, not as the anchor itself, as the commentators strangely enough seem to imagine.

491. "ἄπτων μηκέτ'." casting, say I, no longer," is Peile's explanation. It would surely have been simpler,

and equally accordant with the view which makes οὐ objective and μὴ subjective, to say that οὐκέτ' would have only meant 'casting no longer,' μηκέτ', 'since' or 'if he casts no longer.' In each case there is a 'say I;' but in the one the Herald would merely state a fact: in the other he connects it with what he has said before. Had οὐκέτ' been used, the line would have been a mere ornamental addition, and might possibly have been dispensed with: the use of μηκέτ' shews that it could not be taken away without dismembering the thought, and destroying the application of χαίρε to ὁ Πίθιος ἄναξ.

492. Peile's ἦλθ' involves a transition from the second to the third

νῦν δ' αὖτε σωτὴρ ἴσθι καὶ παιώνιος,
 ἄναξ Ἄπολλον. τοὺς τ' ἀγωνίους θεοὺς
 πάντας προσανδῶ, τόν τ' ἐμὸν τιμάορον 495
 Ἑρμῆν, φίλον κήρυκα, κηρύκων σέβας,
 ἥρως τε τοὺς πέμψαντας, εὐμενεῖς πάλιν
 στρατὸν δέχεσθαι τὸν λελειμμένον δορός.
 ἰὼ μέλαθρα βασιλέων, φίλαι στέγαι,
 σεμνοί τε θᾶκοι, δαίμονές τ' ἀντήλιοι 500
 εἴ που πάλαι, φαιδροῖσι τοισίδ' ὄμμασι
 δέξασθε κόσμῳ βασιλέα πολλῶ χρόνῳ.
 ἥκει γὰρ ὑμῖν φῶς ἐν εὐφρόνῃ φέρων,
 καὶ τοῖσδ' ἅπασι κοινὸν, Ἀγαμέμνων ἄναξ.
 ἀλλ' εὖ νιν ἀσπάσασθε, καὶ γὰρ οὖν πρέπει, 505
 Τροίαν κατασκάψαντα τοῦ δικηφόρου
 Διὸς μακέλλῃ, τῇ κατείργασται πέδον.
 βωμοὶ δ' αἴστοι καὶ θεῶν ἰδρύματα,
 καὶ σπέρμα πάσης ἐξαπόλλυται χθονός.
 τοιοῦνδε Τροίᾳ περιβαλὼν ζευκτήριον 510
 ἄναξ Ἀτρεΐδης πρέσβυς, εὐδαίμων ἀνὴρ,
 ἥκει, τίεσθαι δ' ἀξιότατος βροτῶν
 τῶν νῦν. Πάρις γὰρ, οὔτε συντελεῖς πόλις,
 ἐξεύχεται τὸ δρᾶμα τοῦ πάθους πλέον.

person, which he defends by supposing a similar one in vv. 495-8, a notion surely peculiar to himself, as there it is plain that the third person is used throughout. The change of ἴσθ' into ἦλθες is quite as probable in itself, as the form ἴσθ' may have perplexed a transcriber, and there is force rather than tameness in the repetition of ἴσθι just after. Wellauer throws out a hint that ἀνάρστος may be a gloss: but, though it would be easy to substitute ἀντίος, the supposition of a change in so important a word has not much likelihood to recommend it.

493. καὶ παιώνιος is a most happy restoration for καπαγώνιος, and as such has rightly been received by Scholefield and Peile; though the latter on Choeph. 584 (a passage which Dindorf, after the Scholiast and Butler, though in the face of almost all modern commentators, properly refers to Pylades) appears to repent of his boldness. It is surprising that Dindorf should prefer Spanheim's κἀναγώνιος, when we consider that ἀγωνίους in the next line at once convicts the old reading of tautology, and accounts for its introduction.

498. Peile apparently (see on v.

But now become to us a saviour Pæon,
 Royal Apollo!—and the gods of games
 All I bespeak, and him, my champion power,
 Hermes, loved herald, honour of all heralds,
 And the heroes who forth sent us, kindly back
 To take the army which the lance has spared.
 Ho! palaces of kings, beloved roofs,
 And seats of state, and gods that front the sun!
 If e'er before, with brightness in those eyes,
 After long time in pomp receive your king.
 For he is come to bring you light in darkness
 For all alike, your monarch Agamemnon—
 But do ye greet him gladly, for 'tis fit,
 As having dug up Ilion with the spade
 Of righteous Zeus, which turns o'er all the plain.
 Crushed are the shrines and mansions of the gods,
 And all the seed has perished from the earth—
 So vast a yoke round Ilion having thrown,
 The elder son of Atreus, happy man,
 Is come, most worthy honour of all men
 On earth: for Paris nor his partner state
 Can boast their deeds surpass their sufferings *now*.

492) would take *δέχεσθαι* as put for the imperative (as in Heyne's reading of Hom. Il. I. 20, &c.): but it clearly depends on *προσανδῶ*.

501. The position of *φαιδρῶσι* shews that special stress is meant to be laid on it, as in such expressions as *ἦδeto ἐπὶ πλουσίοις τοῖς πολίταις*. It is scarcely correct to say with Klausen "*τοισίδε δεικτικῶς de tempore, ut alibi de loco*." *ὅδε* always means "that which I see here before me, or have now in my mind," and no advantage can be gained here by separating the notion of time from the rest, and applying it to *τοισίδε*. Blomfield's note is much better. "*τοισίδε* deorum ἀντηλίων præsentiā significat:" presence, that

is, to the eye or to the mind: after which there was no occasion to add "*idemque opponi videtur τῷ πάλαι*," as it only serves to confuse the sense.

509. *πάσης χθονὸς* may be constructed either with *σπέρμα* or with *ἐξαπόλλυται*: such expressions as *πολλῶν ἐξαγισθέντας δόμων*, where the order of the words is precisely the same, seem to favour the latter method.

514. The commentators have collected similar instances of the omission of *οὔτε*. I have been unable to find any cases of the kind in Latin: but in English it is not very uncommon: e. g. in Denham's translation of Virg. *Æn.* 2, "against whom

ὀφλῶν γὰρ ἀρπαγῆς τε καὶ κλοπῆς δίκην,
 τοῦ ῥυσίου θ' ἥμαρτε, καὶ πανώλεθρον
 αὐτόχθον' ὃν πατρῶον ἔθρυσεν δόμον·
 διπλᾶ δ' ἔτισαν Πριαμίδαί θάμάρτια.

515

ΧΟ. κήρυξ Ἀχαιῶν, χαῖρε, τῶν ἀπὸ στρατοῦ.

Tydidēs nor Achilles could prevail:" Gifford's Juvenal Sat. I. "Pallas nor Licinus had my estate."—*συντελής* is rightly understood by Linwood as one who is associated in the payment of any thing (rather perhaps one who makes himself an associate by contributing). In citing Suidas and Harpocration as authorities for the word as it occurs among the orators, Peile does not observe that it may very well bear the same sense here: *συντελεῖς· οἱ συνδαπανῶντες καὶ συνεισφέροντες· τὸ δὲ πρᾶγμα συντέλεια καλεῖται*. The political phraseology of the context at once fixes the meaning of the term. We have already had many political words and phrases in the play, some applied to this very matter, the quarrel of Greece against Troy, such as *μέγας ἀντίδικος* v. 41. *χερὶ πράτορι* v. 111. *προδίκους Ἀτρεΐδαις* (not to anticipate the judicial scene described at the opening of Agamemnon's speech, v. 780); others with separate allusions of their own, like *μετοίκων* v. 57. *λεπόνανς* v. 203. *ἄτιμος* v. 400, which plainly refers to political *ἀτιμία* (just as we should say that a woman in Helen's position had "lost caste"), much in the same way that Electra in Sophocles (*Elect.* 1215) asks *οὕτως ἄτιμος εἰμι τοῦ τεθνηκότος*; where the peculiar force of the word has been overlooked by the commentators.

516. *τοῦ ῥυσίου*. Of the various interpretations proposed for this word we may at once dismiss Blomfield's *liberator* (nearly coinciding with the Scholiast's *τοῦ ῥύσασθαι τοὺς Τρώας*), which would

give us in τ. ρ. θ' ἥμαρτε a clause not well expressed in itself, and not cohering well with the clause that follows, as the structure of the passages evidently shews two distinct notions to be intended, which are afterwards spoken of as *διπλᾶ θάμάρτια*. These are clearly enough given by the explanation of Klausen, Peile, Dindorf, Linwood, &c., noticed also by Blomfield, which makes the words mean 'he has at once lost his prize, and ruined his country,'—supposing *ῥυσίου* to be taken either in the original sense of any thing dragged off, or in a transferred sense from that of a thing taken in pledge till the real object of litigation be restored; for it is obvious that Æschylus could never have dreamed of this stricter meaning of *ῥύσιον*, as he nowhere represents the act of Paris as one of retaliation. A forensic sense however is recommended by the context: and this we get from Scholefield's rendering, a pledge in the sense of gage or caution-money deposited by the parties before the trial of a suit. This pledge can hardly be Helen herself, as Æschylus knew nothing of the story of her being detained by Proteus: it must then allude not to any thing definite or tangible, but to that which, supposing the quarrel to have been decided at law instead of by arms, he would have had to forfeit. How much this would have been, is of course undecided, except by the practical verdict of the sword, which in stripping him of it stripped him of all that he had, his father's house and his

For he, cast in the suit for rape and theft,
Has forfeited his pledge, and all to ruin
Mowed down his father's mansion to the ground.
While Priam's sons have paid their debt twice o'er.

CHOR. Hail, herald of the Greeks, those of the host !

country. And it is to this massing up of the legal ῥύσιον into the rough estimate which from the nature of the case had to be given, that the last line of the speech refers, 'and the price which the people of Priam have had to pay for their sins is double;' not that this is meant as a summing up of what had gone before:—on the contrary, the two parties, Paris and the state, are separately dealt with, the one in vv. 515-7, the other in v. 518:—but that the treatment of the one corresponds to that of the other, each having had the strict equivalent for the offence committed swallowed up in the heavy vengeance which was eventually exacted.

517. Peile does not seem to understand the objection which Blomfield and the succeeding editors have made to αὐτόχθονον, which is not simply that it does not occur, but that it is not the natural derivative from χθών, as he accumulates instances like αὐτότοκος, αὐτόκωπος, which being regularly formed are nothing to the purpose, and supposes that Butler, in saying "αὐτόχθονος nulla analogia defendi potest" means merely "nulla auctoritate." It will hardly be contended that αὐτόχθων having already a meaning of its own, it was necessary to invent a new word αὐτόχθονος to express the same as σύν αὐτῇ χθονί, as αὐτότοκος for instance might mean 'self-produced' (it actually does occur paroxytone in an active sense) beside being equivalent to σύν αὐτῷ τόκῳ, and in the present case the two meanings are mere variations of the general one 'connected

with the very soil.' It is however scarcely necessary to take αὐτόχθονα here in any other sense than 'down to the ground,' which is a sufficiently strong expression, and much more proper than any notion about sweeping 'away land and all.' The possessive ὅς is not usual, certainly, and in an ordinary case might be called inelegant, though it is rather a strange argument against it to adduce passages where it does not occur; here however it is useful, serving to mark off πανώλεθρον and αὐτόχθονα from πατρῶον δόμον, with which they might otherwise have been construed, and refer them to ἔθριπεν, which they thus strengthen and intensify. Another instance of the position of an epithet indicating the stress which is to be laid upon it has been noticed already on v. 501, φαιδροῖσι τοισίδ' ὄμμασι. There is a similar case in Suppl. 9, ἀλλ' αὐτογενῇ τὸν φνξάνορα γάμον Αἰγύπτου παιδῶν ἀσεβῇ τ' ὀνοταζόμεναι, where not understanding that αὐτογενῇ, like ἀσεβῇ, is to be taken in close connection with ὀνοταζόμεναι, as specifying what it was in the marriage which the Danaides abhorred, its consanguinity and consequent impiety, recent commentators (Paley I have not seen) "in alia omnia abierunt." Linwood (Lexicon v. ὀνοτάζω) seems to see the right view of the passage, though there he questions its integrity, and elsewhere, on this very ground of the position of the article, pronounces it to be corrupt.

519. τῶν ἀπὸ στρατοῦ may be understood like στρατὸν—τὸν λελειμμένον ὁρὸς v. 498, "those who are left

- KH. χαίρω· τεθνάναι δ' οὐκ ἔτ' ἀντερῶ θεοῖς. 520
 XO. ἔρως πατρώας τῆσδε γῆς σ' ἐγύμνασεν ;
 KH. ὥστ' ἐνδακρύνειν γ' ὄμμασιν χαρὰς ὕπο.
 XO. τερπνῆς ἄρ' ἦτε τῆσδ' ἐπήβολοι νόσου.
 KH. πῶς δὴ διδαχθεῖς τοῦδε δεσπόσω λόγου ;
 XO. τῶν ἀντερώντων ἰμέρῳ πεπληγμένος. 525
 KH. ποθεῖν ποθοῦντα τήνδε γῆν στρατὸν λέγεις ;
 XO. ὥς πόλλ' ἀμαυρὰς ἐκ φρενός μ' ἀναστένειν.
 KH. πόθεν τὸ δύσφρον τοῦτ' ἐπῆν στύγος στρατῶ ;
 XO. πάλαι τὸ σιγᾶν φάρμακον βλάβης ἔχω.
 KH. καὶ πῶς ; ἀπόντων κοιράνων ἔτρεις τινάς ; 530

of the army,' or it may be simply 'those of the army,' 'those who come from the army, not of course from their being any deputation, but from the army being regarded as a class, so that its members might be said to be ἀπὸ στρατοῦ, while those at home were οἱ ἀπὸ τῆς ἀλλης Ἑλλάδος.

524. "Translate, How, I pray you, informed shall I be master of this saying? i. e. what information must I first receive in order to comprehend your meaning? To this virtual question the direct answer is, 'the information contained in these four words, τῶν ἀντερώντων ἰμέρῳ πεπληγμένος:' which however we may go on to translate, In that you were smitten with a love for them that loved in turn: the construction being in fact διδαχθεῖς πεπληγμένος, i. e. διδαχθεῖς σε πεπληῆχθαι." Peile.

528. "The Chorus had been expressing its grief at the absence of the army, which grief arose from a feeling as well of their danger abroad as of the evil produced thereby at home; and hence they regarded the expedition with feelings of disgust. The Chorus having thus strongly expressed their *mournful anxiety* for its return, the Herald imagines that there is some reason for this, and

asks, Whence did this gloomy feeling of dislike attach to the army? The aversion here expressed was felt to the army not *as men*, but as the abettors of a cause which had produced and was likely to produce such mischief." So Linwood, who says this is Klausen's interpretation; but he scarcely even alludes to what Klausen evidently considers the main point, the matter on which the Chorus had to keep silence, 'metum ne quid insidiarum pararetur regibus.' In any case however such an explanation is most improbable: the Herald was not likely to divine that the Chorus disliked the army in any way, for the very reason that the dislike, in Linwood's sense, was only by implication, so that had he known enough to take such a recondite view, and to see that the army could be disliked at all, he must have known more than he evidently does of the cause of such a feeling. To have been able to reason as Klausen does, he must have had Klausen's knowledge of the real state of things. A more natural interpretation of the passage according to the old punctuation would be, 'Whence came this hateful feeling to lie upon the army?' —meaning, 'How came you to en-

HER. I take it: now come death when heaven shall will!

CHO. Thou hast then been trained by love for this thy land?

HER. Aye, so that tears flow from my eyes for joy.

CHO. This sweet contagion then affected you?

HER. How must I learn to master thy intent?

CHO. Learning that those thou lov'dst did love thee back.

HER. What, that the land we longed for longed for us?

CHO. Aye, so that oft I groaned from gloom of soul.

HER. Whence came these saddening thoughts linked with the host?

CHO. Silence I long have found a sovereign balm.

HER. How? fearedst thou any when the kings were gone?

certain such a hateful feeling in connection with the army?' The connection of thought would be this: 'I can understand your saying that you longed for us as much as we longed for you:—that, as you just expressed it, is a *τερπνὴ νόσος*; but when you come to speak of groaning from the gloom of your soul, I begin to be perplexed: the feeling is evidently something more, a *δύσφρον στίγος* (either 'a saddening hateful feeling,' *στίγος* passive, or, if it be active, 'a feeling of dark discontent,' not with the army, but with the state of things to which they were left): and whence could such a feeling in your mind overlie the thought of the army?' Thus the whole line is to be understood with reference to the mind of the Chorus, and in this view may be compared with vv. 90 sqq.:—the *δύσφρον στίγος* being a feeling which overlaid the thought of the army, so that the latter could not be touched without exciting the former. The metaphor is not more harsh than several of those in the Chorus beginning v. 944: and to speak of a thought as a physical depression is by no means strange. This explanation may seem not unlike Linwood's: but on consideration it will

be seen that it avoids the objections which have been urged against his by making *δύσφρον στίγος* an exact parallel to *τερπνὴ νόσος*, and by entirely rejecting the notion that the Chorus could, even by implication, be supposed by the Herald to dislike the army. Blomfield's punctuation is not a natural one, any more than Haupt's suggestion to make an interrogation after *τοῦτ'*: Emper's (or rather Schutz's) suggestion that *στρατῶ* is a gloss, is in the last degree hazardous: and Wellauer and Scholefield's fancy that *στρατὸς* in such a connection as this can possibly mean *the people* (the people minus the real army!) is refuted in a few lines by Klausen, and indeed refutes itself.

530. Peile is right in adopting Scholefield's punctuation, of which he observes, "an emphasis is thus thrown upon *ἔτρεψεν* τινάς;—and with this agrees the reply in v. 531, much better than with the question *καὶ πῶς ἔτρεψεν*;" This will yet further appear, if we supply what must be supplied to complete the sense. Χο. *πάλα τὸ σιγᾶν φάρμακον βλάβης ἔχω. Κη. καὶ πῶς (ἂν γένοιτο ταῦτα); ἀπόντων κοιράνων ἔτρεψεν τινάς;* (the thought strikes him as the only one which will account for the remark

ΧΟ. ὥς νῦν τὸ σὸν δὴ, καὶ θανεῖν πολλὴ χάρις.

ΚΗ. εὖ γὰρ πέπρακται. ταῦτα δ' ἐν πολλῷ χρόνῳ

τὰ μὲν τις εὖ λέξειεν εὐπετῶς ἔχειν,

τὰ δ' αὖτε ἀπίμομφο. τίς δέ, πλὴν θεῶν,

ἅπαντ' ἀπήμων τὸν δι' αἰῶνος χρόνον ;

535

μόχθους γὰρ εἰ λέγοιμι καὶ δυσανλίας,

σπαρνὰς παρήξεις καὶ κακοστρώτους,—τί δ' οὐ

στένοντες, οὐ λαχόντες ἡματος μέρος ;

τὰ δ' αὖτε χέρσῳ καὶ προσῇν, πλέον στύγος·

εὐναὶ γὰρ ἦσαν δῆϊων πρὸς τείχεσιν·

540

ἔξ οὐρανοῦ γὰρ κάπὸ γῆς λειμώνιαι

δρόσοι κατεψέκαζον, ἔμπεδον σίνος

ἔσθημάτων, τιθέντες ἔνθηρον τρίχα.

χειμῶνα δ' εἰ λέγοι τις οἰωνοκτόνον,

οἶον παρῆχ' ἄφερτον Ἰδαία χιῶν,

545

ἢ θάλπος, εὖτε πόντος ἐν μεσημβριναῖς

κοίταις ἀκύμων νηνέμοις εὖδοι πεσῶν—

τί ταῦτα πενθεῖν δεῖ ; παροίχεται πόνος·

παροίχεται δέ, τοῖσι μὲν τεθνηκόσιν

of the Chorus ; but he can hardly believe it, so he puts it as a question : whereas the old reading would imply that he had no doubt of the fact, but only questioned how it came to pass : a supposition not nearly so natural, as the fact was extraordinary in itself, and had not been expressly stated by the Chorus.) Χο. ὥς νῦν τὸ σὸν δὴ, an answer to the first question, καὶ πῶς ἂν γένοιτο ταῦτα ; for the second was far too direct to be answered safely. ὥς clearly answers to πῶς : an additional reason for the new punctuation, as the comparison is not so precise between the fear of the Chorus and the Herald's feeling as between the more general sorrow of the Chorus and the longing of the Herald.—καὶ θανεῖν πολλὴ χάρις may be construed as Peile construes it,

as an epexegetis of τὸ σὸν, “ even death had been a matter of much thankfulness : ” or we may take καὶ as a copulative, and render the whole line, ‘ Why, it was with us as thou just now saidst for thyself, and we should have been most thankful for death.’ δὴ Peile renders ‘ in very deed : ’ its force is rather that of pointing with somewhat more or less of impatience to a thing as already fixed : ‘ that you told us just now : ’ in the same way as καὶ δὴ· καὶ δὴ τεθνᾶσι· ‘ Well, suppose them to be dead : that is settled : what follows ? ’

533. τὰ μὲν τις εὖ λέξειεν. *partim laudes*. Klausen : who adds “ εὖ λέγειν cf. v. 409 (430). Ex hoc sumenda est sola dicendi notio in alteram sententiæ partem : ” but this is unnecessary, not to say harsh, with

CHO. Why, even as now thou saidst, to die were gain.
 HER. Yea, for 'tis well. Here as in length of time
 Some things a man would say gave cause for thanks,
 And others for complaint: but who save heaven
 May pass through his whole life exempt from pain?
 Why, should I tell our labours and bad lodgement,
 Scant landings and vile beds—what had we not
 To wail, what not to take as our day's portion?
 Then too our dry-land hardships, a worse harm—
 Our beds were set beside the enemies' walls,
 And out of heaven and from the earth the dews
 Dropped on the meadows, a close-clinging curse
 On our attire, making our hair like beasts'.
 Then, should one tell the winter, death to birds,
 How hard to bear the snow of Ida made it—
 Or the great heat when in his midday couch
 Windless and waveless Ocean sunk to sleep—
 Why need one grieve for this? the labour's *past*.
 Aye, and so past, that those who are in their graves

ἐνπερὶ ἔχειν following, while the subsequent divorce of λέγειν from εἶ is very unnatural. It is better surely to take them as separate from the first, and render εἶ 'rightly' (which I now see Paley has done). With regard to the optative without ἄν, see on v. 308.

537. τί δ' οὐ. *quid est quod non quereremur, quid quod non experti simus diei sortem?* Klausen: who apparently has the merit of having been the first to point out the true construction. τί used to be joined with ἡμέρας μέρος, and construed 'during what part of the day:' and thus it became difficult to know what to do with λαχόντες. Most thought it corrupt, Stanley reading κλαίοντες, Heath λακόντες, Schutz οὐ λαχόντες: others tried to explain it, Casaubon putting a new sense on the word itself, 'aut non sortiremur,

nempe ad obeundas vigilandi et remigandi stationes,' Abresch and Wellauer trying to explain the whole passage as involved, the former giving as its equivalent, *τι δ' οὐ μέρος ἡμέρας ἐλάχομεν οὐ στένοιντες*, where the first οὐ would surely be redundant, the latter rendering, 'qua parte diei non suspiravimus, quum illa nobis non acciderint,' which would rather require *μὴ λαχόντες*, as Linwood remarks, though he, strangely enough, passes over Klausen's interpretation altogether, and fancies *λάσκοντες* may be the true reading.

540. γὰρ in duabus sententiis unam priorem duplici ratione respiciens vide v. 698, 701. (731-4) Wellauer.

543. δρόσοι—τιθέντες. See on vv. 118. 139.

τὸ μήποτ' αὖθις μῆδ' ἀναστῆναι μέλιν. 550
 τί τοὺς ἀναλωθέντας ἐν ψήφῳ λέγειν,
 τὸν ζῶντα δ' ἄλγειν χρὴ τύχης παλιγκότου;
 καὶ πολλὰ χαίρειν ξυμφοραῖς καταξιῶ.
 ἡμῖν δὲ τοῖς λοιποῖσιν Ἀργείων στρατοῦ
 νικᾷ τὸ κέρδος, πῆμα δ' οὐκ ἀντιρρέπει. 555
 ὥς κομπᾶσαι τῷδ' εἰκὸς ἡλίου φάει
 ὑπὲρ θαλάσσης καὶ χθονὸς ποτωμένοις.
 Τροίαν ἐλόντες δῆποτ', Ἀργείων στόλος
 θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα
 δόμοις ἐπασσάλευσαν ἀρχαῖον γάνος. 560
 τοιαῦτα χρὴ κλύοντας εὐλογεῖν πόλιν
 καὶ τοὺς στρατηγούς· καὶ χάρις τιμήσεται
 Διὸς τάδ' ἐκπράξασα. πάντ' ἔχεις λόγον.

553. Haupt's translation, "atque maximopere fortuna delectari opus censeo," and Bothe's "immo dignas has fortunas censeo, quibus multum lætemur," which Klausen in his summary, "lætandum est de iis quæ sibi acciderint," seems to follow, are less bad indeed than the construing "I think there are many things to rejoice at in our misfortunes," but cannot stand against the interpretation which has been generally received at least since Blomfield's edition, 'and I award to misfortune a long farewell.' The accusative, as Blomfield remarks, occurs more frequently in such formulas, as in Eurip. Hipp. 112. τὴν σὴν δὲ Κύπριν πολλ' ἐγὼ χαίρειν λέγω: but as ξυμφορὰς can be supplied after πολλὰ χαίρειν, the two expressions of course come to the same thing. If Κύπριν be held to be governed by λέγω, the difference will merely be that in the one case πολλὰ χαίρειν would be said *of*, in the other said *to* the party whom the phrase is intended to dismiss. Paley I see maintains Haupt's and Bothe's trans-

lations to be right, and calls the common interpretation 'falsissima,' but without saying why. Even were it as false as he asserts it to be, it would still be a sufficient reason against the other translation, that the lines following, ἡμῖν δὲ κ. τ. λ. which from the way in which they are introduced evidently convey a new thought, would then be a mere tautology.

557. "ποτωμένοις is here a figurative flying, in which the herald is made to represent himself and his comrades, the conquerors of Troy, flying over sea and land, and, as they go, proclaiming what follows, Τροίαν ἐλόντες, &c." Symmons.

559. γάνος is one of those words which makes us wish that we had a Lexilogus for Æschylus, like Buttmann's for Homer. At present one can only ascertain that it means something bright and joyous (notions constantly connected in Greek, as in the case of φαῖδρος, χαροπός, &c.), and thus is peculiarly applicable to any sparkling liquid. Such words as γαῖα, γαῦρος, γαλήνη, γάλα,

Care now for nought—not e'en for rising up.
 Why should we count the number of the lost,
 Or groan, now spared ourselves, for adverse chance?
 No—I would bid a long farewell to woe.
 For us, the remnant of the Argive host,
 Joy conquers, nor can sorrow weigh it down.
 So that we well may boast to this sunlight,
 Still crying as we fly o'er land and main:
 Masters of Troy in sooth, the Argive band
 These spoils in offering to the gods of Greece
 Have fastened to their shrines, an antique boast.
 This when they hear, men needs must praise the state
 And our commanders, honouring too the grace
 Of Zeus, which wrought all this.—My say is said.

γέλαω, ἀγανός, ἀγάλλομαι, are evidently kindred to it, as Liddell and Scott remark. It is generally understood to mean a thing which *gives* joy: but there seems no reason why it should not be taken as any thing which is *itself* smiling, joyous, or glittering. Thus it will here express the bright sunny look of the arms. Those who adopt this notion may read in my translation “antique gem” (which are Peile’s words, though he merely uses them as synonymous with “ornament” or “embellishment”) instead of “antique boast.” Peile rightly supplies in his rendering “to be” before ἀρχ. γ., which shews the sense to be “for our posterity to regard as a glory of olden time,” and avoids the necessity of supposing ἀρχαίων to refer either to the *ancient pieces* contained in the spoils, or to the antiquity of the custom of giving spoils to the gods (Klausen), or of reading ἀρχαίοις with Porson, Blomfield, and Dindorf, and thus leaving γάνος

without an epithet. δόμοις naturally goes with ἐπασσάλευσαν: θεοῖς is *for* the gods: τοῖς καθ’ Ἑλλάδα may be taken with either of the two datives, the construction with the latter being recommended by such expressions as τοὺς πολιτισσοῦχους θεοὺς, while that with the former gives more dignity to the whole thought, representing the same thing as being done throughout Greece which the herald was then doing in Argos.

560. None of the commentators seem to have thought it worth while to remark what is intended by τοιαῦτα, and who by κλίουπας. At first sight it is obvious to suppose that the Herald is addressing the Chorus, “Now that you have heard this, it is meet for you to congratulate the state and the commanders.” The sense given in Symmons’ version is however greatly to be preferred, as cohering naturally with what goes before, and making a much more spirited conclusion:

As such sounds spread abroad, the listening world
 Must needs our chiefs admire, our city laud,
 And honour will be paid to Jove, whose grace
 These deeds accomplished. Thou hast heard me out.

- ΧΟ. νικώμενος λόγοισιν οὐκ ἀναίνομαι·
 αἰὲ γὰρ ἤβᾶ τοῖς γερουσιν εὖ μαθεῖν. 565
 δόμοις δὲ ταῦτα καὶ Κλυταιμνήστρα μέλειν
 εἰκὸς μάλιστα, σὺν δὲ πλουτίζειν ἐμέ.
- ΚΛ. ἀνολόλυξα μὲν πάλαι χαρᾶς ὕπο,
 ὅτ' ἦλθ' ὁ πρῶτος νύχιος ἄγγελος πυρὸς,
 φράζων ἄλωσιν Ἰλίου τ' ἀνάστασιν. 570
 καὶ τίς μ' ἐνίπτων εἶπε, Φρυκτῶρων διὰ
 πεισθεῖσα, Τροίαν νῦν πεπορθῆσθαι δοκεῖς;
 ἦ κάρτα πρὸς γυναικὸς, αἵρεσθαι κέαρ.
 λόγοις τοιούτοις πλαγκτὸς οὖσ' ἐφαινόμην·
 ὅμως δ' ἔθυον· καὶ γυναικείῳ νόμῳ 575
 ὀλολυγμὸν ἄλλος ἄλλοθεν κατὰ πτόλιν
 ἔλασκον, εὐφημοῦντες ἐν θεῶν ἔδραις
 θυηφάγον κοιμῶντες εὐώδη φλόγα.
 καὶ νῦν τὰ μάσσω μὲν τί δεῖ σ' ἐμοὶ λέγειν;
 ἄνακτος αὐτοῦ πάντα πεύσομαι λόγον. 580
 ὅπως δ' ἄριστα τὸν ἐμὸν αἰδοῖον πόσιν
 σπεύσω πάλιν μολόντα δέξασθαι. τί γὰρ
 γυναικὶ τούτου φέγγος ἥδιον δρακεῖν,
 ἀπὸ στρατείας ἄνδρα σώσαντος θεοῦ,
 πύλας ἀνοῖξαι; ταῦτ' ἀπάγγειλον πόσει· 585
 ἦκειν ὅπως τάχιστ', ἐράσμιον πόλει,
 γυναιῖκα πιστὴν δ' ἐν δόμοις εὖροι μολὼν,

564. “νικώμενος participium per attractionem positum pro infinitivo, ut *θανοῦσα δ' οὐκ ἀναίνομαι pro θανεῖν Eur. Iph. Aul. 1502.*” Abresch (quoted by Klausen). Sewell erroneously renders “Though conquered by thy words, I cry not hold,” supposing that ἀναίνομαι can be construed like ἀπέειπον, ἀπεῖρηκα, &c.

565. Symmons' translation “for thus old men have their bloom, wisdom, and prudence, and inquiry sage,” is refuted by αἰὲ, which de-

termines the sense to be “it is never too late.”

567. “πλουτίζειν. divitem et beatum reddere. Cf. v. 1188 (1235). Schol. *μεταδιδόναι μοι τῆς χαρᾶς*. Subjecti accusativus est *ταῦτα*, ut illo etiam loco res quædam divitem reddunt, non personæ.” Klausen.

575. *νόμῳ. cantilena sacra.* Blomfield. *ritu.* Haupt. Linwood. *jussu.* Klausen. Symmons. The two first interpretations seem objectionable, as compelling us to suppose

- CHO. Thy words have conquered, gladly I confess,
For age is ever young enough to learn—
But the whole house, and Clytemnestra most,
The news should touch, while it enriches me.
- CLY. Long since I set a shout up in my joy,
When the first nightly messenger of fire
Came, telling of Troy's capture and o'eturn.
One chid me then and said—Could beacon lights
Persuade thee to believe that Tróy is fallen?
Most like a woman, thus to be puffed up!—
Such talking made me waver, as it seemed:
Yet still I sacrificed; and through the town,
Though woman bade, they shouted here and there
With loud acclaim, as in the gods' abodes
They lulled to sleep the fragrant spice-fed flame.
And now, what need for thee to tell me more?
I from the king himself will learn the whole.
But I will think how best I may receive
My honoured lord returning. For what light
More welcome to a woman's eyes than this,
When heaven sends back her husband from the wars,
To open him the gates? go, tell my lord,
To come at his best speed, desired by all;
So would he find at home a faithful wife.

that the *δολονγμός* was one of women, whereas the masculines in the succeeding lines would rather imply the contrary. For *νόμος* in the sense of an edict Klausen refers to Soph. Ant. 382. 481. *γυναικείῳ* then will here be equivalent to *ἐμῷ*, expressing in addition a sneer, like *πρὸς γυναικός* two lines above; a sense which is well given by Klausen, "voluntati meæ obtemperabant Argivi, quamvis nonnulli me reprehenderant."

577. "Locus est intelligendus de acclamationibus in fine sacrificii." Butler.

584. By striking out the comma

after *ἄνδρα* with Porson's ed. of 1806, Klausen, and Peile, we avoid the necessity of reading *ἀνδρὶ* with Blomfield and Dindorf (after Voss and Stanley, who also read *ἢ πο στρατείας*), or inserting *τ'* before *ἀνοίξαι* to couple it with *δρακεῖν*, as Pauw and Schutz have done. Klausen rightly takes *ἀνοίξαι* as belonging to a clause in apposition with *τούτου* (which would have been more fully expressed by *τοῦ ἀνοίξαι*), instead of supposing an ellipse of *ἦ*. So *ἁμαρτεῖν* in Eur. Alc. 879 (900) is equivalent to *τοῦ ἁμαρτεῖν*.

587. Peile's explanation of *εὔροι*,

οἷαν περ οὖν ἔλειπε, δωμάτων κύνα
 ἐσθλὴν ἐκείνῳ, πολεμίαν τοῖς δύσφροσιν,
 καὶ τᾶλλ' ὁμοίαν πάντα, σημαντήριον 590
 οὐδὲν διαφθείρασαν ἐν μήκει χρόνου.
 οὐκ οἶδα τέρψιν οὐδ' ἐπίψογον φάτιν
 ἄλλου πρὸς ἀνδρὸς μᾶλλον ἢ χαλκοῦ βαφάς.

ΚΗ. τοιόσδ' ὁ κόμπος, τῆς ἀληθείας γέμων,
 οὐκ αἰσχυρὸς ὥς γυναικὶ γενναίᾳ λακεῖν. 595

ΧΟ. αὕτη μὲν οὕτως εἶπε μανθάνοντί σοι
 τοροῖσιν ἐρμηνεύσιν εὐπρεπῶς λόγον.
 σὺ δ' εἶπε, κήρυξ, Μενέλεων δὲ πεύθομαι,
 εἰ νόστιμός γε καὶ σεσσωσμένος πάλιν
 ἥξει σὺν ὑμῖν, τῇσδε γῆς φίλον κράτος. 600

after Matthiæ, Gr. Gr. §. 529, 3, is sufficiently supported by the passage quoted from Soph. Phil. 617. The use of the optative in the oratio obliqua coincides with the view given on v. 308, which shews that the optative regards things hypothetically and subjectively, and so naturally comes in whenever a thing is asserted as part of the speech or as the opinion of any one. Paley objects that this explanation would introduce a solecism, as the optative cannot be used except in the case of a thing past, which is the case in the passage from the Philoctetes. The question however really is, whether there is any thing in the notion of the Greek optative which would make it unsuitable in this place. εὔροι μολῶν I should construe, "he would find, I think, if he came:" where the optative, like the English *would*, has a sense partaking indeed of the notion of the past, but by no means inappropriate here. As a general rule, a mood with a past sense will not be used except about a past event: cases however may occur where a past aspect may be taken

in a present or even a future matter: and there the occurrence of the optative ought not to surprise us.

590. Symmons, and Klausen after him, are right in taking σημαντήριον for the seal placed on the king's effects during his absence, against the Scholiast, Schutz, and Blomfield, who think it is the seal of constancy, though the limiting οὐδὲν would be no objection to this last interpretation, as it might be taken like μάντιν οὐτίνα ψέγων v. 179. Peile strangely supposes that οὐδὲν may include both senses, as if she had said, "I have broken no seal, either literally or metaphorically."

592. "ἐπίψογον φάτιν, reprehendentem famam, malam famam: Nemo quidquam mihi" (surely rather *in me*) "dixit de ullo viro alio, cujus ratione me reprehenderet." Klausen. It is possible however that φάτις may have the sense of τὸ φατιζόμενον, which is frequently the case with such words, as there will be occasion to notice on v. 1530. This would make it correspond better with τέρψιν, and render the sense of ἄλλον πρὸς ἀνδρὸς, which at first sight

Just as he left her, watchdog of his house,
To him all kindness, to his foes a foe,
And for the rest unaltered, having broken
No single seal through all this length of time.
Nought have I known of pleasure nor ill fame
From other man, more than of dying brass.

HER. A boast like this, full charged with truth within,
Is no unmeet one for a noble dame.

CHO. Aye, thus has she rehearsed to thee who learnest
By clear interpreters a goodly speech.
But Herald, say—I ask of Menelaus,
Will he returning and preserved in safety
Arrive with you, dear sovereign of this land?

seems to mean "spread by another man," less ambiguous.

593. χαλκοῦ βαφὰς is fully as ambiguous as κρόκου βαφὰς in v. 228. It seems however plain that Abresch is right it making in equivalent to "rem quæ fieri nequit," though his distinction between the στρώσεις of brass and iron is probably contrary to fact (see the authorities quoted by Blomfield, which appear to have so far convinced Bothe, that he supposes the words, absurdly enough, to be said aside, the sense being "no more than—the commonest practice"), and certainly contradicted by the Scholiast, who explains χαλκοῦ by σιδήρου. Not very probable is Welcker's supposition, adopted by Klausen, that the dying of brass was a recent invention and consequently not generally known, as if a modern dramatic writer were to make one of his characters say "I know no more of it than of working the Daguerreotype." The obvious interpretation is that of Butler and Symmons, which Peile seems to follow:—that which refers to the impossibility of making brass, or any metal, imbibe colour like wool. The ancients used indeed to paint

their statues: but such tinting is very different from dying.

590. I believe the construction given by the Scholiast is the true one, οὕτως εἶπεν ἀκριβέσι λόγοις καὶ ἐξηγητικοῖς ὥστε σε μαθεῖν, though I see no occasion to read λόγοις with Blomfield. The "clear interpreters" are doubtless words, but there is no reason for expressing λόγοις, whereas λόγον can very well follow εἶπε in the sense of *oratio*. And so Wel-lauer and Bernhardt (Synt. p. 128) seem to take it, though Klausen says "At interpre est homo, non vox," as if words could not be called interpreters of thought, even though there were no such authority for the expression as Horace's *Post effert animi motus interprete lingua!* —Klausen's τοποῖσιν ἐρμηνεύσιν εὐ-πρεπῶς, adopted by Paley, though admissible, would be rather a cumbersome equivalent for ὥσπερ ἐρμηνεύς τορός. Peile rightly observes, "αὕτη μὲν οὕτως belongs to a summary form of words, by which Æschylus loves to dismiss one subject, whether person or thing, and pass on to another;" but as this dismissal clearly extends in the present case over two lines, that is no argument

ΚΗ. οὐκ ἔσθ' ὅπως λέξαιμι τὰ ψευδῇ καλὰ
ἐς τὸν πολὺν φίλοισι καρποῦσθαι χρόνον.

ΧΟ. πῶς δῆτ' ἂν εἰπὼν κεδνὰ τάληθῇ τύχοις ;
σχισθέντα δ' οὐκ εὐκρυπτα γίγνεται τάδε.

ΚΗ. ἀνὴρ ἄφαντος ἐξ Ἀχαικοῦ στρατοῦ,
αὐτὸς τε καὶ τὸ πλοῖον· οὐ ψευδῇ λέγω.

605

against *εὐπρεπῶς* being taken with *οὕτως* as further explaining what the Chorus means to say, and *λόγον* with *εἶπε*. It would be a waste of such a word as *εὐπρεπῶς* to construe it with *μανθανόντι*, when it so evidently expresses the notion of a fair set speech. Whether the Chorus really knows of Clytemnestra's guilt or no (a question which it is difficult to determine, as they appear to be smitten with a spirit of involuntary prediction, and scarcely to be conscious of what they say themselves, e. g. in v. 147, sqq., compared with the ignorance displayed in the scene with Cassandra), it is plain her speech gives them the impression which her subsequent address gives to Agamemnon, that she has studied

her part for the approaching ceremonial, and delivers herself accordingly.

601. οὐκ ἔσθ' ὅπως λέξαιμι. The older commentators, with all their antipathy to the optative without *ἂν*, do not seem to have found fault with constructions like this, from a consciousness probably that *ἔστι* or *οὐκ ἔστι* could not make the difference, but that they would then have to alter all the cases where *ὅπως*, *ὥς*, &c. are used alone with an optative. Burges is a solitary exception, having in his note on *Prom.* 291, where he very ingeniously alters *μείζονα μοῖραν* to *μείζον' ἂν ὦραν*, given a list of offending passages, with most of which he deals then and there*. The present passage fares very ill,

* Perhaps I may be allowed, now that I am on the subject, to say something on one of the passages adduced as containing a similar construction, *Choeph.* 172. οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείραιτό νιν, in defence, not of the language, but of the sense, which most of the recent annotators have misunderstood, and have thus been led to alter the text. So long as *κείραιτό νιν* was taken "could have cut off this lock of hair," it was natural that the line should be thought absurd as it stands, as *Electra* would never say, "No one but myself could have cut off *this particular* lock:" but it is strange that *Linwood*, who sees that *κείρεσθαι* is equivalent to *πενθῆσαι τριχί* in the next line, and that *νιν* is *Agamemnon*, should approve *Dobree's* correction, *ἐνός* for *ἐμοῦ*, which really spoils the sense. Take the whole passage as it stands, and the meaning will be plain. *Electra* is gradually unfolding to the Chorus the process of thought by which she arrives at the conclusion that the hair has been sent by *Orestes*. She begins by laying down the position, "There is no one (here) except myself who would be likely to honour him by an offering of hair." The Chorus acquiesces, observing that those from whom it was to be expected happen to be his enemies (an answer which fixes the sense of *κείραιτό νιν*, for if the point of *Electra's* position had been an argument from the particular lock, its colour and so forth, and not from the general fact of showing respect by cutting off hair, such a reply would have been utterly wide of the mark). *Electra* then advances another step—"And yet, though we have excluded all the people here, who are the only persons that can be supposed to have access to the spot, there is a fact which seems to fix it: the appearance of the lock is like"—The Chorus asks, "Whose hair?" She replies, "My own:" from which they naturally infer that it must have come from *Orestes*, whose hair was known to be like hers. Thus all is plain and natural: whereas, if we were to read *ἐνός*, we should have *Electra* announcing her conclusion at once, the Chorus apparently understanding her,

HER. I cannot make by talking false words good
For friends to reap the fruit of them for long.

CHO. How canst thou then give pleasure and speak truth?
'Tis all too plain the two are separate here.

HER. The man is vanished from the Achaean host,
Himself and vessel: I have told thee truth.

having ἄν obtruded upon it at the end of the line, καλ' ἄν. It would have been much better to have proposed λέξαιμ' ἄν ἀψευδῇ καλὰ, "I cannot tell you of good fortune without falsehood."* — Of course however there is no occasion for any change of language or sense. What is the real effect of ἄν upon the optative is a very difficult question: Peile can scarcely be held to have settled it with his "in any conceivable case" and "under certain circumstances," though it is undoubtedly something to have attempted it. I can only repeat the remark made on v. 308, that there are very few, if any, passages where both constructions would not be admissible, as it is but seldom that the mind is so accurate in its position of contingency as not to allow of the shade being a little varied if necessary. The probability seems to be, that the contingency is a little less naked with ἄν than without, as the discussion which has recently taken place in the *Classical Museum*, vols. II. IV. tends to prove. — With regard to the sense of the passage before us, the position of κενὰ in v. 603 shows that καλὰ here is to be taken with λέξαιμ, instead of being, as is generally supposed, a substantive of which ψευδῇ is the epithet. — The sense then is,

"I cannot speak falsehood into good," "I cannot give falsehood a good appearance," for a permanency, that is, as the next line explains. The Chorus then asks, "If you cannot do this, how can you be so fortunate as to speak truth into prosperity?" i. e. to combine the two in your speech; a line which has been equally mistaken, Schutz and Butler wishing to read καληθῇ, while others suppose τἀληθῇ to be governed either by τύχοις or by εἰπὼν repeated. Klausen appears from his version to be the only commentator who has understood the two passages correctly.

604. I am inclined to understand this line as if it were written οὐκ εὐκρυπτον γίγνεται τάδε σχισθέντα εἶναι, as Blomfield takes it. Peile objects that this might be a correct translation of οὐκ εὐκρυπτα ἐστὶν or ἔφην, but not of οὐκ εὐκρυπτα γίγνεται: but the full force of γίγνεται may be given, "It is becoming" (that is, at this stage of our conversation) "no easy matter for you to conceal," &c. Still, I am by no means confident that he and Scholefield are not right in translating, "for, when divided, these things are not well concealed."

605. Paley, in correcting ἀνὴρ for ἀνῆρ, does not mention that Peile has done the same thing. They are clearly right.

then Electra going back to an intermediate stage of the argument, and the Chorus going back too, and at the last only coming to a doubtful conviction in the words μῶν οὖν Ὀρέστων. Stanley's note, quoted by Blomfield, seems to show that he understood the key to the passage, the words κείριστό νυν; but his successors have not profited by his elucidation.

* τᾶψευδῇ has been proposed by Linwood in a second edition of his *Lexicon*, published since these notes were written.

ΧΟ. πότερον ἀναχθεῖς ἐμφανῶς ἐξ Ἰλίου,
ἢ χεῖμα, κοινὸν ἄχθος, ἥρπασε στρατοῦ ;

ΚΗ. ἔκυρσας, ὥστε τοξότης ἄκρος, σκοποῦ·
μακρὸν δὲ πῆμα συντόμως ἐφημίσω.

610

ΧΟ. πότερα γὰρ αὐτοῦ ζῶντος, ἢ τεθνηκότος
φάτις πρὸς ἄλλων ναυτίλων ἐκλήζετο ;

ΚΗ. οὐκ οἶδεν οὐδείς ὥστ' ἀπαγγεῖλαι τορῶς,
πλὴν τοῦ τρέφοντος ἡλίου χθονὸς φύσιν.

ΧΟ. πῶς γὰρ λέγεις χεიმῶνα ναυτικῷ στρατῷ
ἐλθεῖν τελευτῆσαί τε, δαιμόνων κότῳ ;

615

ΚΗ. εὐφημον ἡμαρ οὐ πρέπει κακαγγέλῳ
γλώσση μιαίνειν· χωρὶς ἢ τιμὴ θεῶν.
ὅταν δ' ἀπευκτὰ πῆματ' ἄγγελος πόλει
στυγνῷ προσώπῳ πτωσίμου στρατοῦ φέρῃ,
πόλει μὲν ἔλκος ἐν τῷ δήμῳ τυχεῖν,
πολλοὺς δὲ πολλῶν ἐξαγισθέντας δόμων
ἄνδρας διπλῇ μάστιγι, τὴν Ἀρης φιλεῖ,

620

607. Here both Peile and Paley have gone wrong, in connecting *στρατοῦ* with *κοινὸν ἄχθος*, which the latter renders, “quod esset commune damnum exercitus,” comparing *γυναικοποιῶν πολέμων ἀρωγὰν*, v. 216. The natural rendering is much better, “or did a tempest, falling on all alike, carry him off from the main armament?” It is this *κοινὸν ἄχθος*, the universality of the tempest, which forms part of the “good guess” of the Chorus, and leads them to question further in v. 615, assuming that the herald has already spoken of a general storm. Wrong too are Peile and Paley in their interpretation of vv. 611, 612, “Ha! did you learn this from himself alive, or, he being dead, was it a rumour spread by other navigators?” which is very involved, and objectionable in more ways than one, as after what the

herald had said about bad news, and Menelaus’ disappearance, the Chorus was not likely to suppose that he had seen him alive, and besides, the herald’s answer would not be a direct one to such a question. Here again the natural sense should have been followed: “Was it respecting him as living or as dead that a rumour was generally talked of by the other sailors?” i. e. Was the general impression among the rest of the sailors that he was alive or dead, if any impression there was? *αὐτοῦ*, κ. τ. λ. being either taken in connexion with *φάτις*, or as a case absolute.

615. “*Enarra, quomodo tempestas ira deorum immissa Argivis inciderit. ἐλθεῖν τελευτῆσαί τε* h. e. ab initio ad finem. Non video quomodo hæc verba significare possint quod dedit Klausen: Num tempestas classi missa infaustum per

- CHOR. What, had he clearly loosed from Ilion then,
Or did some general tempest sweep him off?
- HER. Aye, thou hast hit the mark, like a prime archer.
And in few words declared a lengthy grief.
- CHOR. Was it of him as living or as dead
That tales were bruited by the other sailors?
- HER. Why, no one knows, to tell with certainty,
Except the sun that nourishes this earth.
- CHOR. How is it then thou say'st a tempest came
Upon the host, and stay'd, from wrath of Heaven?
- HER. A day of joy it is not meet to stain
With evil words. Heaven's honour is unmixed.
But when a herald brings with doleful face
News to a city of its army slain,
One public wound inflicted on the state,
And many men from many homes chased forth
By the fell double scourge which Ares loves,

iram divinam habuit finem?" Paley. πῶς goes with εἰλθεῖν, κ. τ. λ., not with λέγεις, expressing not a doubt about the assertion, but a question about the particulars.

618. χωρὶς ἡ τιμὴ θεῶν. The explanation I have followed, though not unobjectionable, is not so harsh as Scholfield's, "the gods have each his own honour exclusively," which is not defended by the passages Peile quotes, where the two things distinguished from each other are expressed separately, instead of being blended together like ἡ τιμή.

619. ὅταν δ'. Klausen supplies the ellipse quite wrongly, "Talia enim sunt hæc mala quæ enarranda habeam qualia quando dolorem detestabilem fert etc." The herald is evidently *contrasting* what follows with the general character of the tidings he has to bring.

621. πόλει, so far as the language is concerned, may be taken either with φέρη or with τυχεῖν, but as the

former would be tautological, it is better to adopt the latter, which is a sufficiently common construction. Peile seems to think ἐν τῷ δήμῳ is exactly equivalent to ἐν καὶ δήμῳ, at the same time that he taxes Blomfield with giving a translation which belongs rather to ἐν δήμῳ τε. Surely however "unum vulnus, nempe publicum" represents the sense as nearly as possible, τὸ δῆμον being added to explain how it came to be a single wound, namely, by being *the national* calamity. This does not contradict the doctrine that the article assumes its predicate, which will be equally true in either case, nor does it oblige us to take ἐν as opposed to ἑτέρον, as it may still be held to answer το πολλὰ ἔλκη implied in πολλοὺς δὲ πολλῶν, κ. τ. λ. "saying that on the city there has fallen a single wound, I mean the public one."

623. διπλῇ μάστιγι can hardly be taken (as Bothe, Klausen, Dindorf,

δίλογχον ἄτην, φοινίαν ξυνωρίδα·
 τοιῶνδε μέντοι πημάτων σεσαγμένον, 625
 πρέπει λέγειν παιᾶνα τόνδ' Ἑρινύων·
 σωτηρίων δὲ πραγμάτων εὐάγγελον
 ἦκοντα πρὸς χαίρουσαν εὖεστοί πόλιν —
 πῶς κεδνὰ τοῖς κακοῖσι συμμίσξω, λέγων
 χειμῶν' Ἀχαιῶν οὐκ ἀμήνιτον θεοῖς; 630
 ξυνώμοσαν γάρ, ὄντες ἔχθιστοι τὸ πρὶν,
 πῦρ καὶ θάλασσα, καὶ τὰ πίστ' ἐδειξάτην,
 φθείρουτε τὸν δύστηνον Ἀργείων στρατόν.
 ἐν νυκτὶ δυσκύμαντα δ' ὠρώρει κακά·
 ναῦς γὰρ πρὸς ἀλλήλησι Θρήκiai πνοαῖ 635
 ἤρεικον· αἱ δὲ, κερουτούμεναι βία
 χειμῶνι τυφῶ σὺν ζάλῃ τ' ὀμβροκτύπῳ,
 ὄχοντ' ἄφαντοι, ποιμένος κακοῦ στρόβυ·
 ἐπεὶ δ' ἀνῆλθε λαμπρὸν ἡλίου φάος,
 ὀρώμεν ἀνθοῦν πέλαγος Αἰγαῖον νεκροῖς 640
 ἀνδρῶν Ἀχαιῶν ναυτικῶν τ' ἐρειπίων.
 ἡμᾶς γε μὲν δὴ ναῦν τ', ἀκήρατον σκάφος,
 ἦτοι τις ἐξέκλειπεν, ἢ ἔξητήσατο
 θεός τις, οὐκ ἄνθρωπος, οἶακος θιγών.

and Paley contend) for the public and private calamities (though the next line may very well refer to this double blow), as it is made the instrument with which the private calamity is inflicted. It must therefore mean the double scourge, such as appears to have been commonly used, while it may probably signify further fire and sword, if it be thought that the metaphor requires pressing in this particular.

626. Blomfield's construction of τόνδ' with ἄγγελον is very harsh. The position clearly shows it to refer to παιᾶνα, not however, as Klausen and Peile take it, meaning 'this which follows,' sc. in v. 631, but

'this which I have in my mind, and which doubtless you can conceive,' such a one as would naturally come from one τοιῶνδε πημάτων σεσαγμένον.

630. There is no reason for regarding ἀμήνιτον θεοῖς as an unusual construction. Compare Suppl. 929. ἀβουκόλητον τοῦτ' ἐμῷ φρονήματι.

636. Peile retains τυφῶ, which he connects with χειμῶνι; but χειμῶνι τυφῶ is not justified by τυφῶ μένος, which Haupt quotes from Suppl. 555. Paley reads τυφῶ, but connects it with what follows, which is unnecessary, as the addition of τε need not make us supply κερουτούμεναι again after σὺν ζάλῃ.

637. ποιμένος κακοῦ. Boissonade,

A two-edged bane, a blood-red harnessed pair,
 One laden with such sorrows in good truth
 Might well sing out such Paan of the Furies:
 But for a messenger of prosperous luck
 Arriving at a town where all is well—
 How shall I mingle joy with grief, and speak
 Of the fell storm the Achæans owe to Heaven?
 For there were leagued those fiercest foes of yore
 The fire and flood, and well they showed their faith
 Destroying our unhappy Argive host.
 And in the night the deep's dire perils woke:
 For Thracian blasts against each other hurled
 Our ships: and they, so dashed by the typhoon
 And spouting gush of water, front to front,
 Went off, as tended by some demon swain—
 But when the sun's resplendent light came up,
 We see the Ægean sea all blossoming
 With corpses of Greek men and vessels wrecked.
 Us and our vessel, an undamaged hulk,
 Some one or stole away or else begged off,
 Some god, not man, presiding at the helm.

quoted by Dindorf, says: "Qui de ipsa tempestate intelligunt non audiendi videntur. Sæpe in tempestatibus describendis poetæ rectoris pavidi, ποιμένος κακοῦ (quam metaphoram ipse Æschylus habet Suppl. 768.) mentionem injiciunt." But ποιμένος κακοῦ is not the same as "rectoris pavidi," and even if it were, a figurative sense would be much more after the manner of Æschylus. It is scarcely necessary to fix the meaning to the tempest: I would rather understand it generally, "whirled about as by some ill-minded shepherd."

640. νεκροῖς undoubtedly is to be taken both with ἀνδρῶν and ἐρείπιων. νεκροὶ ἐρείπιων is a bold Æschylean expression, like συνθήσκουσα δὲ σποδὸς προπέμπει πίνους πλούτου πνοῆς in

v. 789. It is difficult to see why the commentators should seek to avoid it, by supposing a double construction of ἀνθεῖν in the same sentence with a genitive and dative, or, what is certainly the more probable course of the two, by altering the reading to ναυτικοῖς τ' ἐρείπιοις.

642. ἀκήρατον σκάφος, "an undamaged hull," is in apposition with ναῦν, not constructed as if it were ἀκήρατον κατὰ σκάφος, as Blomfield, Paley, and perhaps Klausen take it. σκάφος is elsewhere used for the whole vessel, but here there is no occasion to understand it so widely.

643. ἡ 'ξηγήσατο, the common reading, is at least as good as Schutz's ἡ 'ξηγήσατο, or Hermann's ἡ 'ξηρήσατο, received by Dindorf.

Τύχη δὲ σωτήρ ναῦν θέλουσ' ἐφέζετο, 645
 ὥς μήτ' ἐν ὕρμῳ κύματος ζάλην ἔχειν,
 μήτ' ἐξοκείλαι πρὸς κραταιέων χθόνα.
 ἔπειτα δ' ἄδην πόντιον πεφευγότες,
 λευκὸν κατ' ἡμαρ, οὐ πεπειθότες τύχῃ,
 ἐβουκολοῦμεν φροντίσιν νέον πάθος, 650
 στρατοῦ καμόντος καὶ κακῶς σποδουμένου.
 καὶ νῦν ἐκείνων εἴ τις ἐστὶν ἐμπνέων,
 λέγουσιν ἡμᾶς ὡς ὀλωλότας· τί μή;
 ἡμεῖς τ' ἐκείνους ταῦτ' ἔχειν δοξάζομεν.
 γένοιτο δ' ὡς ἄριστα· Μενέλεων γὰρ οὖν 655
 πρῶτόν τε καὶ μάλιστα προσδόκα μολεῖν.
 εἰ δ' οὖν τις ἀκτὶς ἡλίου νιν ἱστορεῖ
 καὶ ζῶντα καὶ βλέποντα, μηχαναῖς Διὸς,
 οὐπω θέλοντος ἐξαναλῶσαι γένος,
 ἐλπίς τις αὐτὸν πρὸς δόμους ἦξιεν πάλιν. 660
 τοσαῦτ' ἀκούσας, ἴσθι τάληθ' ἡ κλύων.

XO. τίς ποτ' ὠνόμαζεν ὧδ' στρ. α'.
 ἐς τὸ πᾶν ἐτητύμως—
 μή τις, ὄντιν' οὐχ ὀρῶ-
 μεν, προνοίαισι, τοῦ πεπρωμένου 665
 γλῶσσαν ἐν τύχῃ νέμων—

645. ναῦν στελοῦσ'. Canter's correction, "to equip or dispatch the ship," would not give the sense required: while ναυστολοῦσ', though very ingeniously accounted for by Blomfield, is too far from the original text, which is besides quite unobjectionable.

646. As my translation might seem to show that I make ζάλην the subject of ἔχειν and ἐξοκείλαι, I may just say that the subject of both of course is ἡμᾶς, the latter being used intransitively.

651. καμόντος need hardly be pressed to the meaning of *mortui*, which Blomfield would give it. The gloss of Hesychius quoted in his Glossary, κάμνειν· ἀποθνήσκειν, makes against those who understand *κεκμήκοτες* and *καμόντες* "those whose labours are over."

654. "ταῦτ' ἔχειν. Wellauer objects to this, which is the reading of Stanley, Pauw, Schutz, Bothe, Blomfield, and Scholefield (and Paley): 'Male; hoc enim foret τὰ αὐτὰ ἔχειν ἢ ἡμεῖς ἔχομεν'—but why not resolve

And saving Fortune sat upon the ship,
 So that the surge ne'er tossed us in our haven
 Nor dashed us out against the rocky beach.
 Then, having 'scaped the death place of the deep
 In the white daylight, trusting not our chance,
 We tended with our thoughts the new distress
 Of our lost comrades piteously destroyed.
 And now if any of them be breathing yet
 They talk of us as dead—why should they not?
 We on our part are judging them the same.
 But all is for the best. For Menelaus,
 Foremost and first expect him to arrive.
 And sure if any sunbeam knows of him
 As saved and living, by the plans of Zeus,
 Who wills not yet the race should be destroyed,
 There is good hope that he may come back home.
 This having heard, know, thou hast heard the truth

CHOR. Who was it that truthfully

Thus, in all points, gave the name—

Some one whom we do not see

In foreknowledge of the coming fates

Governing man's random aim—

it into ἡ μᾶς ἔχειν ἐκεῖνοι δοξάζουσι?" Peile—or rather into ἡ ἔχοντας ἡ μᾶς λέγουσι.

657. "ἰστορεῖ. novit [sive aspicit]. Hesych. ἰστορεῖ μαρτυρεῖ, μυθεύει, ἐρωτᾷ, ἐρᾷ, πύθεται, ἀνακρίνει, ὀρᾷ; ubi hunc Æschyli locum Hesychio observatum fuisse censet Arnaldus Lect. Græc. p. 74." Butler, curæ secundæ. —εἰ δ' οὖν seems to express the full force of οὖν—"and if—for of course it must depend on that—" So in v. 1005, εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιπρέποι τύχης is rightly given by Paley "but if there *should* befall;" as if the intermediate thought were: "It is true that ἐκὼν οὐδείς δουλίῳ χρηταί ζυγῶ. Still, if need should come—

for of course I am only supposing a case of need—".

664. μή τις Peile explains "may it not have been some one—or, more clearly to express the rising thought, which μή, when thus employed, discards or deprecates as soon as formed,—I hope not some one whom, &c.:" but there is here nothing to do with *deprecating*: μή indeed expresses that the speaker is inclined to discard the thought, but only from doubt whether it can be true.

666. ἐν τύχῃ. happily. Peile, after Butler, who however afterwards admitted that no very satisfactory authority could be produced for the expression in the tragedians, Soph.

τὰν δορίγαμβρον ἀμφινεικῇ θ'
 Ἑλέαν; ἐπεὶ πρεπόντως
 ἐλένας, ἔλανδρος, ἐλέπτολις,
 ἐκ τῶν ἀβροτίμων 670
 προκαλυμμάτων ἔπλευσε
 Ζεφύρου γίγαντος αὔρα,
 πολύανδροί τε φεράσπιδες κυναγοὶ
 κατ' ἵχνος πλατᾶν ἄφαντον
 κελσάντων Σιμόεντος ἁκτὰς 675
 ἐπ' ἀεξιφύλλους, δι' ἔριν
 αἵματόεσσαν.
 Ἴλιφ δὲ κῆδος ὀρ- 680
 θώνυμον τελεσσίφρων
 μῆνις ἤλασεν, τραπέ-
 ζας ἀτίμωσιν ὑστέρφ χρόνφ
 καὶ ξυνεστίου Διὸς
 πρασσομένα τὸ νυμφότιμον

Œd. T. 80 not being quite to the point. Possibly *τύχα* may here bear its ordinary sense—"guiding the tongue in chance," i. e. in the realm of chance, amidst the thousand chances that are constantly presenting themselves. *τύχη* is elsewhere spoken of as a definite object, or in the language of the Schoolmen, as an entity: e. g. v. 1624. *τὴν τύχην δ' ἐρώμεθα*.

670. *ἀβροτίμων* is not un-Æschylean, and any objections to the force of the compound are sufficiently met by the passage adduced by Peile from Eur. Iph. T. 1148. *χαίτας ἀβρόπλουτον εἰς ἔριν*. Under such circumstances it does not seem necessary to read *ἀβροπήνων*, though that word would doubtless be very appropriate here.

672. The Zephyr can hardly be called *γίγαντος* merely because it is *earthborn*, (as Juvenal uses *frater-*

culus gigantis as a synonyme for *ter-ræ filius*) though doubtless that was one of the reasons for the name. Hesychius' gloss, *γίγαντος· μεγάλου, ισχυροῦ, ὑπερφυοῦς* gives the notion of *strength*, which was probably the main one in the poet's mind.

674. There can be no question about *κατ' ἵχνος πλατᾶν ἄφαντον* being the true reading, though none of the later editors have received it, except Peile and Dindorf, and the former "principally to avoid the forced interpretation of *κελσάντων*." However that may fare, it is clear that those who are content with Wellauer's explanation, *πλάταν ἄφαντον* "the ship now out of sight," would obliterate the most thoroughly poetical touch in the passage, the hunters searching for the vanished track of the fugitives' oars on the glassy surface—that which I have tried to express in my two lines

To that bride of spears and fierce debates,
 Helen? for right fitly she
 Hell of vessels, hell of heroes, hell of states,
 Spread the flying sail
 From her chambers' gorgeous veil
 To the Titan Zephyr's gale:
 While along the trackless highway of the water
 There were following in her oars' evanished wake
 Many hunters bearing shields, afire for slaughter,
 As they landed by Simois' woody brake.
 Thus to Troy the 'wedlock-woe'
 Heaven's avenging justice drove,
 For the wrongs of long ago
 The dishonour of the friendly board,
 And the hearth's assessor Jove,
 Bringing anger down on those who poured

"While along the trackless highway of the water There were following in her oars' evanished wake," &c. Symmons, as might be expected, has given it in his version "Hunters on the glass-wave track of her evanescent oars." It would be needless to cite passages where similar images occur. They abound in poetry. I will only refer to that treasure-house of poetical images, (as it has been found to be by at least one poet of the present day, who in his "Palace of Art" has borrowed from parts of the powerful description of the Egyptian darkness*;)—I mean the Apocryphal Book of Wisdom, ch. V. 10. "As a ship that passeth over the waves of

the water, which when it is gone by, the trace thereof cannot be found, neither the pathway of the keel in the waves." Compare too the end of Shelley's Ode to Liberty.—*κελσαντων* (for which there was no occasion to read *κελσαντες*, thus introducing an unsuitable tense as referring to the hunters), sc. the fugitives, is to be classed with other instances wherein Æschylus uses the genitive absolute somewhat harshly, such as in v. 1131, and still more v. 1245, Prom. 863.

678. 'Wedlock-woe' for *κηδος* is from Symmons. It is not particularly happy, but I know of nothing better. Peile's *Woman* will hardly do.

* See Wisdom, ch. XVII. 2, "Lay there exiled from the eternal Providence." v. 18, 19, "Whether it were a whistling wind, or a melodious noise of birds among the spreading branches, or a pleasing fall of water running violently, or a horrible sound of stones cast down, or a running that could not be seen of skipping beasts, or a roaring voice of most savage wild beasts, or a rebounding echo from the hollow mountains: these things made them to swoon for fear." The translator has not always been very fortunate in his choice of words: but these occasional instances of bad taste do not obscure the beauty of the whole, as Mr. Tennyson has perceived.

μέλος ἐκφάτως τίοντας,
 ὑμέναιον, ὃς τὸτ' ἐπέρρεπεν 685
 γαμβροῖσιν αἰίδειν.
 μεταμανθάνουσα δ' ὕμνον
 Πριάμου πόλις γεραιὰ
 πολύθρηνον μέγα που στένει, κικλήσκου-
 σα Πάριν τὸν αἰνόλεκτρον, 690
 πάμπροσθ' ἢ πολύθρηνον αἰῶν'
 ἀμφὶ πολιτᾶν μέλεον
 αἶμ' ἀνατλάσα.

ἔθρεψεν δὲ λέοντα στρ. β'.
 σίνιν δόμοις ἀγάλακτον 695
 οὕτως ἀνὴρ φιλόμαστον,
 ἐν βιότου προτελείοις
 ἄμερον, εὐφιλόπαιδα,
 καὶ γεραροῖς ἐπὶ χартон.

684. ἐκφάτως is to be taken in close connection with *τίοντας*, which might justly be considered harsh without it, as applied to τὸ νυμφό-
 τιμον μέλος—"honouring the nup-
 tial strain,"—how? "by their clear
 voices," as Wellauer alone of all the
 commentators has seen that it is to
 be rendered. Klausen's *nimium*,
 Haupt's *supra modum*, and Blom-
 field's *modo ineffabili*, may all be dis-
 missed, as in no way assisting the
 sense. Paley's explanation of *τίον-
 τας*, "*nunc demum pœnas pendentes*
pro eo hymenæo, quem tunc Paridis
fratulus canere accidit," is ingenious,
 and confirmed by the passage he
 has quoted, Choeph. 435, as well as
 by many in Homer; but he con-
 fesses he does not know what to
 make of ἐκφάτως. Besides, can *τίω*
 be used convertibly with *τίνω*? Lid-
 dell and Scott say not. Even if it
 could, *τίοντος*, Schutz's correction,

could scarcely stand with the accu-
 sative for 'avenging the crime of
 singing,' however it may appear
 from v. 1292 that *τίνειν τινί τι* can
 bear the meaning of paying to a
 person a certain recompense, not
 only in the way of atonement, but
 of punishment.

691. "πάμπροσθ' ἢ in Herm.: op-
 time, quum aptissima sit particula
 ἢ ante repetitum πολύθρηνον." Klaus-
 sen. But for the position of πάμ-
 προσθ', we might take πολύθρηνον in
 each case in the same construction,
 namely, as an adverb with μέγα που
 στένει, πολύθρηνον, ἢ πολυθρηνον. Lin-
 wood would refer both to αἰῶνα. This
 would require us to take αἰῶν' with
 στένει, not with ἀνατλάσα, with which
 it goes more naturally: and Peile is
 more likely to be right in taking the
 first πολύθρηνον with ὕμνον (μεταμαν-
 θάνουσα ὕμνον ὥστε πολυθρηνον εἶναι:
 compare v. 119 and the note there,

That entrancing music's flow,
 Hymenæus, which was sung with sweet accord
 By the nuptial throng,
 But now taught another song
 Priam's town by suffering long
 Many groans from her old heart is heaving, crying
 Upon Paris, the unfortunately wed,
 With a life of many groans behind her lying
 Groans and anguish, when her sons around her bled.

Once a man a lion bred
 In his home, a household pest,
 Young, yet not by suckling fed,
 Though with joy it sought the breast:
 Now while in life's outer court
 Beautiful and bright,

and v. 1214 below), and the second with αἰών'. Nor will the force of the repetition be less, as we may see by translating nearly in Peile's words, "learning now a song changed to one of much weeping, the aged city of Priam is doubtless now greatly wailing, . . . for with a life of much weeping in truth was it that she had all along to struggle over her people's piteous blood."

695. Peile's construction of ἀγάλακτον οὕτως, if we consider the passages he adduces, comes not to 'just a fosterbrother,' but to 'so like one of this family did a man bring up,' &c. which would not be a good introduction of the subject. In all the references given οὕτως means not 'just so' but 'so,' referring to something expressed or understood, e. g. ἀμέριμος οὕτως, so (as you see me): ἀκάλυπτον οὕτω δεικνύναι, to show so exposed (as this): οὐδ' ἐπὶ ἀδύνατον ἀμύνεσθαι οὕτω πόλιν ἐρχόμεθα, so defenceless (as people think); just as we use so in such expressions as "not so bad." Klausen says rightly,

"οὕτως similitudinem introducit." He is right also in rendering ἀγάλακτον *sine lacte*, as the sense of a foster-brother, which, as he remarks, would be absurd if taken literally, is not particularly appropriate: though he does not appear to see its true meaning, as an epithet used *more Æschyleo* to show the real object of the comparison—"not a real cub—not fed with milk—but a woman. Helen," in the same way as the great body of expressions of which the scriptural "drunken, but not with wine," is generally taken as a type. The curtain is removed, though but for a moment, lest it should be taken for the real painting.

699. γεραρός may doubtless be used in the neuter as a *thing* of honour, quite consistently with its being applied in the masculine to a *person* of honour (as it certainly is in Hom. Il. III. 170) or an old man, like πρέσβυς: but that is no reason why with Donaldson and Paley we should make it mean *gifts* here. Donaldson urges further that ἐπίχαρτος τιμὴ is

πολέα δ' ἔσκ' ἐν ἀγκάλαις 700
 νεοτρόφον τέκνον δίκαν,
 φαιδρωπὸς ποτὶ χεῖρα, σαί-
 νων τε γαστρὸς ἀνάγκαις.
 χρονισθεῖς δ' ἀπέδειξεν 705
 ἔθος τὸ πρὸς γε τοκήων.
 χάριν τροφῆς γὰρ ἀμείβων
 μηλοφόνοισιν ἄσαισιν
 δαῖτ' ἀκέλευστος ἔτευξεν.
 αἵματι δ' οἶκος ἐφύρθη,
 ἄμαχον ἄλγος οἰκέταις, 710
 μέγα σίνος πολυκτόνον.
 ἐκ θεοῦ δ' ἱερεὺς τις ἄ-
 τας δόμοις προσεθρέφθη.

παρ' αὐτὰ δ' ἐλθεῖν ἐς Ἴλιου πόλιν 715
 λέγοιμ' ἂν φρόνημα μὲν νηνέμου γαλάνας.
 ἀκασκαῖον δ' ἄγαλμα πλούτου
 μαλθακὸν ὀμμάτων βέλος,
 δηξίθυμον ἔρωτος ἄνθος.

always 'an object of rejoicing over' in a bad sense: but surely if ἐπί-
 χαρτος can be used in both senses
 indifferently without a dative of the
 person, it is idle to argue from a sin-
 gle instance like Prom. 158 (where
 by the bye the reading is not cer-
 tain,) that it must be restricted sim-
 ply because the person rejoicing hap-
 pens to be expressed.

705. Bothe's γε, received by Peile,
 seems the best suggestion which has
 been offered to fill up the gap in the
 old text, τὸ πρὸς *τοκήων.

707. ἄσαισιν, a word from its ori-
 ginal meaning of *surfeit* peculiarly
 suitable here, had occurred to me
 before Linwood announced it in his
 Lexicon as a conjecture of Professor
 Malden. It is certainly less excep-

tionable than any of the other read-
 ings, ἄταισι, the old text, which is
 undoubtedly unmetrical, ἀγαῖσι, Klau-
 sen's correction, which is suspected
 of the same fault, and Hermann's
 ἄγαισι, which even after it has been
 brought to mean "*invidiosa caede
 pecoris*," does not make very apt
 sense. μηλοφόνοισι may either be
 taken actively or passively, "*surfeit
 involving the slaughter of sheep*,"
 or "*surfeit on slaughtered sheep*,"
 like ἀνδροφθόρου αἵματος, μητροκτόνον
 αἶμα quoted by Peile.

714. παρ' αὐτὰ has clearly a sense
 of comparison, not that given by
 Blomfield, "*statim*," though the re-
 ference to Hesychius shows that it
 might have that meaning in another
 connection.

Joining children in their sport,
 And old men's delight.
 Often in their arms he lay,
 Like an infant, day by day,
 Licking outstretched hands in play,
 While he fawned by nature's law
 At the cravings of his maw.
 But in time he ceased to fawn
 And the nature then displayed
 From his savage parents drawn :
 Ill was all that care repaid,
 For he made of slaughtered sheep
 His forbidden food,
 While the house was floating deep
 In a pool of blood.
 Monster—yet no art they knew
 To expel him or subdue,
 While the flocks he daily slew :
 Such a priest of Ate, nursed
 In their halls, they saw and cursed.

And so should I say to Ilion's tower
 There came a sweet face like summer skies,
 A fair gentle image of rich wealth,
 The arrow of men's eyes,
 Love's soul-consuming flower,

716. "ὀμμάτων βέλος hic de telo oculos feriente, non ex oculis misso." Klausen, after Schütz: "ὀμμάτων igitur non de Helenæ, sed de virorum et juvenum oculis recipiendum, qui forma ejus spectata amore urebantur." This interpretation is strongly confirmed by Hdt. V. 18. where the Persians complain that women sitting opposite are ἀλγηδύνας σφι ὀφθαλμῶν. βέλος then, like ἄνθος in the next line, and φρόνημα and ἄγαλμα are all constructed with ἐλθεῖν, instead of the involved struc-

ture proposed by Peile.

718. παρακλίνουσ' has been variously taken by those who, correctly, detach it from what goes before as "deflectens ab indole priore" (Heath. Wellauer. Dindorf. Paley), and "deflectens statum felicitatis et lætitiæ" (Klausen): but the sense of "lying down" proposed by Dyer in his *Tentamina Æschylea* (London 1841) is more simple and agrees with what follows. Those who agree with Heath, &c. will not complain of its being used intransitively.

παρακλίνουσ' ἐπέκρανευ
 δὲ γάμου πικρὰς τελευτὰς, 720
 δύσεδρος καὶ δυσόμιλος
 συμφένα Πριαμίδαισιν,
 πομπᾷ Διὸς ξενίου,
 νυμφοκλαυτὸς Ἑρινύς.
 παλαίφατος δ' ἐν βροτοῖς γέρων λόγος ἀντ. γ'.
 τέτυκται, μέγαν τελεσθέντα φωτὸς ὄλβον 726
 τεκνοῦσθαι, μηδ' ἄπαιδα θνήσκειν·
 ἐκ δ' ἀγαθὰς τύχας γένει
 βλαστάνειν ἀκόρεστον οἰζύν.
 δίχα δ' ἄλλων μονόφρων εἰ- 730
 μί· τὸ γὰρ δυσσεβὲς ἔργον
 μετὰ μὲν πλείονα τίκτει,
 σφετέρᾳ δ' εἰκότα γέννα.

719. Bothe's conjecture (in his first edition) γάμους πικροτελεύτους, supported by the variation in the Flor. MS. πικροῦ, has not perhaps been sufficiently attended to by the editors. It would remove the necessity of supposing any variation in the metre (though justified by such passages as Pers. 649, 654) and consequently adopting Pauw's correction in v. 731. τὸ δυσσεβὲς γὰρ ἔργον.

724. It appears much more natural to translate νυμφοκλαυτὸς "mourned of brides" (the sense being, "though coming as a bride she proved no true bride, but a bane to all wed-

lock") than to make it stand for νύμφη κλαυτή. The case is not quite the same as that of προβουλόπαις v. 374, as there the compound is differently formed. κλαυτόνυμφος, had such a word existed, might have stood for κλαυτή νύμφη, like μελλόνυμφος, Soph. Ant. 633, for μέλλουσα νύμφη.

727. This passage used to be entirely mistaken, as if it spoke of children as a crown to happiness, τεκνοῦσθαι μηδ' ἄπαιδα θνήσκειν being taken as the subject of which μέγαν τελεσθέντα φωτὸς ὄλβον was predicated. So Potter,

With joy we see our offspring rise,
 And happy, who not childless dies ;
 and even Symmons,

'Twas said of old, and men maintain it still,
 Fortune, how great soe'er, is never crown'd,
 But when the great possessor, at the close
 Of earthly grandeur, leaves an heir behind,
 And sinks not childless to his grave.

Blomfield however set the sense right, and the rest have followed him.

728. γένει has not been explained by the editors, probably because they thought it meant "to a family;" but

But then, lying down by him by stealth,
 She wrought a bitter marriage in that hour.
 Evil neighbour, evil guest,
 Springing on the Priamids,
 At the Xénian Jove's behest,
 Fury, mourned of youthful brides.
 There lives among men an ancient creed
 That the great perfect fulness of man's wealth
 Bears sons, nor comes childless to its end,
 But oft from bliss and health
 Springs up an evil seed ;
 But I ne'er on other tongues depend :
 For ever doth the bold unhallowed deed
 Bring forth many more to light,
 Like the parents, like the brood :

the common human family to which the succession of fortune is attached does not seem to be in the mind of the poet. Men are mere accidents, the *ῥαή* with which the gods deal ; it is the generation of weal and woe which occupies his thoughts. *γένει* will then be, "for a family," "by way of family," as in *Choeph.* 13. *νεπτέροις μειλίγμασιν*. It is true that in v. 734 he seems to regard the succession as embodied in a mortal house ; and perhaps there may be a partial identification of the two, as the generations both happening in *time*, as a metaphysician would say, will often coincide, the issue of a man's fortune showing itself in the person, or in the days, of his own issue : still the *γένος* principally intended by Æschylus seems to be a moral rather than a physical one.

730. The *παλαίφατος λόγος* had maintained that there was an invariable law of generation which caused excessive misery to succeed good fortune : the Chorus says No :

the only invariable law of succession being that evil produces evil, as good good ; and it is merely from an occasional coincidence, good fortune being sometimes attended with evil practices, which bring evil on the perpetrator, that prosperity ever appears to issue in misery. It is difficult to disentangle thoroughly the line of thought, and see whether it is crime or misery that is meant by evil (as similarly whether the *καλλίπαις πότμος* is so called from being prosperous or just) ; but we need not suspect Æschylus of confusion of thought, as he doubtless took a large view of the moral world, viewing both crime and suffering as connected with the depravation of a right and good order of things, though when the one had once been introduced the other might be necessary to prevent that righteous order from being utterly obliterated ; so that the production of one crime from another (as in v. 363 sqq.) and the recompense of evil to the evil

οἴκων γὰρ εὐθυδίκων
 καλλίπαις πότμος αἰεί. 735
 φιλεῖ δὲ τίκτειν ὕβρις μὲν παλαιὰ στρ. δ'.
 νεάζουσιν ἐν κακοῖς βροτῶν ὕβριν
 τότε ἢ τότε, ὅταν τὸ κύριον
 μόλῃ, †νεαρὰ φάους κότον,
 δαίμονά τε τὸν ἄμαχον, ἀπόλεμον, 740
 ἀνιέρων θράσος μελαί-
 νας μελάθροισιν ἄτας,
 εἰδόμενον τοκεῦσιν.
 Δίκα δὲ λάμπει μὲν ἐν δυσκάπνοις δώ- ἀντ. δ'.
 μασιν, τὸν δ' ἐναίσιμον τίει βίον. 745
 τὰ χρυσόπαστα δ' ἐσθλὰ σὺν
 πίνῳ χερῶν παλιντρόποις
 ὄμμασι λιποῦσ' ὅσια προσέβα,
 δύναμιν οὐ σέβουσα πλού-
 του παράσημον αἶνῳ. 750
 πᾶν δ' ἐπὶ τέρμα νωμᾷ.

doer (as in v. 1530 sqq.) would stand out before him in equal prominence, as alike parts of the great Theogony.

736. With regard to the text, Paley is the only editor who has attended to Blomfield's admonition, "desiderari particulam δὲ quæ respondent τῷ μὲν in v. 738" (736). Accordingly he proposes in v. 739, νεαρὰ δὲ (or νέα δὲ) φύει (or φύουσα) Κόρον, all of which corrections had previously occurred to myself (as indeed they naturally would to any one considering the passage), except Κόρον, which was long ago proposed by Wakefield. But then we get into the interminable question of metre, which is hardly ever likely to be settled while the text of the strophe is uncertain and that of the

antistrophe tolerably pliable. Not professing to be sufficiently skilled in Greek metres to attempt introducing any thing like a change, as what Æschylus might have written, I have not ventured, in the unfixedness of the antistrophe, to disturb even ὅταν in v. 738, though objected to by almost every one; φύει suits the sense and metre better, φύουσα the original text φάους. Κόρον is probably the best suggestion that has been proposed for κότον, (for those who read φάους σκότον are obviously on a wrong track) though κόρος, being the less atrocious, should rather be the parent of ὕβρις, as Theognis represents it (compare also the note on v. 363) than the reverse, in spite of the authority of Hdt. VIII. 77 to the contrary. Pa-

While from houses just and right
 Comes an offspring ever good.
 The old wrong will aye produce a new,
 To spring up in man's unhappy path,
 Whene'er the appointed time is due :
 The new one soon gives birth to wrath,
 And the dæmon, whom no one may subdue,
 Boldness' foul unhallowed might,
 Brought in Ate's halls to light
 Like its parents to the sight.
 But justice in smoky houses shines,
 And honors the holy life and clean ;
 And flying from the glittering mines
 Where filthiness of hands is seen,
 With turned eyes repairs to purer shrines :
 Caring not for wealth or pride
 In report's false tincture dyed,
 To the end she all doth guide.

ley proceeds very ingeniously to read *μελαίνα μελάβροισιν* "Ἄτα, εἰδομένα το-
 κεῦσιν, Κόρος and Θράσος being δύο
 "Ἄτα. μελαίνας μελάβροισιν" *Atas* how-
 ever means, what it is surprising
 that none of the editors should have
 seen, "in the halls of black Ate."—
 So *ἐν μεγάροις* occurs frequently in
 Homer, somewhat pleonastically,
 when domestic matters are de-
 scribed, e. g. *Il. I. 396, II. 661,*
τράφη ἐν μεγάρῳ εὐπήκτω, and *ἐν δό-*
μοις in the Pseudo-Euripides, *Iph.*
Aul. 416. ἦν Ἰφιγένειαν ὠνόμαζας ἐν δό-
μοις. The relationship supposed be-
 tween *Ἄτη* and *Υβρις* I do not pre-
 tend to adjust. *εἰδόμεναν* will then
 have to be changed into *εἰδόμενον*,
 an obvious alteration mentioned by
 Blomfield, who however rejects it,
 not seeing the true construction.

744. Klausen's notion that *Δίκα*
δὲ λάμπει refers to the vindictive
 light of justice seen in the houses
 blackened by her bolts, cannot be

maintained, as the antistrophe clearly
 speaks of Justice as manifested by
 man, not by the Deity. Equally un-
 tenable are the arguments by which
 he attempts to assert the common
 version. The passage from Eur.
Electr. 1140, quoted by Blomfield,
 shows that the Greeks might very
 well speak of *πένητες δόμοι* and *πολύ-*
καπνον στέγος as convertible terms.
 Nor was Æschylus' aristocratic feel-
 ing likely to prevent him from say-
 ing that Justice dwelt with the poor
 rather than the rich, any more than
 from making, as he constantly does,
 the Chorus deprecate and suspect
 great prosperity.

746. *ἐσθλὰ* has been already ques-
 tioned by Auratus, who would read
ἔδεθλα. θέμεθλα is another con-
 jecture mentioned by Haupt. Perhaps
ἄθλα, prizes, may be the true read-
 ing. *ὅσια* in v. 748 rather confirms
ἐσθλά.

ἄγε δὴ, βασιλεῦ, Τροίας πολίπορθ',
 Ἀτρέως γένεθλον,
 πῶς σε προσείπω ; πῶς σε σεβίζω,
 μήθ' ὑπεράρας μήθ' ὑποκάμψας 755
 καιρὸν χάριτος ;
 πολλοὶ δὲ βροτῶν τὸ δοκεῖν εἶναι
 προτίουσι δίκην παραβάντες.
 τῷ δυσπραγοῦντι δ' ἐπιστενάχειν
 πᾶς τις ἔτοιμος, δῆγμα δὲ λύπης 760
 οὐδὲν ἐφ' ἦπαρ προσικνεῖται·
 καὶ ξυγχαίρουσιν ὁμοιοπρεπεῖς
 ἀγέλαστα πρόσωπα βιαζόμενοι.
 ὅστις δ' ἀγαθὸς προβατογνώμων,
 οὐκ ἔστι λαθεῖν ὄμματα φωτὸς 765
 τὰ δοκοῦντ' εὐφρονος ἐκ διανοίας
 ὕδαρεῖ σαίνειν φιλότητι.
 σὺ δέ μοι τότε μὲν, στέλλων στρατιὰν
 Ἑλένης ἔνεκ', οὐ γὰρ σ' ἐπικεύσω,
 κάρτ' ἀπομούσως ἦσθα γεγραμμένος, 770
 οὐδ' εὖ πραπίδων οἶακα νέμων,
 θράσος ἀκούσιον
 ἀνδράσι θνήσκουσι κομίζων·
 νῦν δ' οὐκ ἀπ' ἄκρας φρενὸς, οὐδ' ἀφίλως,
 εὐφρων πόνος εὖ τελέσασι. 775
 γνώσει δὲ χρόνῳ διαπευθόμενος
 τόν τε δικαίως καὶ τὸν ἀκαίρως
 πόλιν οἰκουροῦντα πολιτῶν.

757. τὸ δοκεῖν εἶναι προτίουσι τοῦ εἶναι. Paley. Here it is easy to supply the full sense of προτίειν: elsewhere it has to be taken generally for *to set great store by*, like our word *prefer*—as in v. 1643, μὴ προτιμήσης ματαίων τῶνδ' ὑλαγμάτων, where Heath wanted to read με προτιμήσης.

762. “ξυγχαίρουσι minime pro dativo habendum, qui omissus est et facile intelligitur.” Klausen, who also observes rightly on v. 767, “ὕδαρεῖ, locutio sumta de vino cui aqua admista. . . Schutzio ὕδαρεῖ φιλότητι de lacrymis, quas benevolentia ex oculis stillare jubent, dictum videtur. At quænam lingua

Come, Atreus' son, my imperial liege,
Thou taker of Troy in that tedious siege,
How may I revere thee, or how address,
Giving praise as is due, neither more nor less?

For many there be in neglect of right

Give the palm to empty seeming.

To the man in the race of life o'erthrown
Each friend is prepared to accord a groan,

But no heart is reached by the sorrow's bite:

So men too with those that joy rejoice,
With grim looks smiling by force, not choice:
But the man who rightly knows his flock
Those flattering eyes can never mock,

Which pretend the part of a glowing heart,

With a waterish friendship beaming.

But thee, when erst for thy brother's bride
Thou wast raising troops, for 'tis vain to hide,
I viewed as one drawn by no graceful skill,
The helm of thy soul directing ill,
As kindling a courage against their will

In men to destruction fated.

But now from the depth of a warm heart's thought
We own to the joy, when the work is wrought.
And thou upon question shalt know ere long
What watchers for right and what for wrong
Thy arrival home have waited.

talia designaret per aquosam amicitiam, *wässerige Freundschaft*?" So my "waterish friendship" is meant to be taken like Shakspeare's "dukes of waterish Burgundy."

768. οὐ δέ μοι—γεγραμμένος is generally understood "thou wert represented for me," or "in my eyes;" but μοι may mean *by me*. "I drew thee with no delicate colouring." ἀπομούσως fixes the sense of γεγραμμένος to painting.

773. The force of θηήσκουσι seems to be "men who pro tanto were

dying," like τοὺς σωζομένους in Act. Apost. II. 47, which I see Peile compares.

774. If Klausen had attended to Blomfield's quotation from Eurip. Hec. 242. οὐ γὰρ ἄκρας καρδίας ἔφρασε μόν, he would not have ventured, certainly, his assertion "ἄκρας ubique fastigium rei, haud vero superficiem derigerat," probably his whole note. Peile has however satisfactorily disproved his interpretation *ex intima mente*, and accounted for the passages he brings forward.

ΑΓΑΜΕΜΝΩΝ.

πρῶτον μὲν Ἀργος καὶ θεοὺς ἐγχωρίους
 δίκη προσειπεῖν, τοὺς ἐμοὶ μετατίους 780
 νόστου, δικαίων θ', ὧν ἐπραξάμην πόλιν
 Πριαμον· δίκας γὰρ οὐκ ἀπὸ γλώσσης θεοὶ
 κλύοντες, ἀνδροθνήτας Ἰλίου φθορὰς,
 ἐς αἵματηρὸν τεύχος οὐ διχορρόπως
 ψήφους ἔθεντο· τῷ δ' ἐναντίῳ κύτει 785
 ἐλπίς προσήει χειρὸς οὐ πληρουμένῳ.
 καπνῷ δ' ἀλοῦσα νῦν ἔτ' εὖσημος πόλιν.
 ἄτης θύελλαι ζῶσι· συνθνήσκουσα δὲ
 σποδὸς προπέμπει πίνοντας πλούτου πνοάς.
 τούτων θεοῖσι χρὴ πολύμνηστον χάριν 790
 τίνειν· ἐπεὶ περ χάρπαγας ὑπερκότους
 ἐπραξάμεσθα, καὶ γυναικὸς οὔνεκα
 πόλιν διημάθουνεν Ἀργεῖον δάκος,
 ἔππου νεοσσὸς, ἀσπιδηστρόφος λεῶς,
 πήδημ' ὀρούσας ἀμφὶ Πλειάδων δύσιν· 795
 ὑπερθορῶν δὲ πύργον ὠμωστής λέων,
 ἄδην ἔλειξεν αἵματος τυραννικοῦ.
 θεοῖς μὲν ἐξέτεινα φροῖμιον τόδε·
 τὰ δ' ἐς τὸ σὸν φρόνημα μέμνημαι κλύων,

783. ἀνδροθνήτας Ἰλίου φθορὰς I have taken to be in apposition with *dikas*, as its order seems to indicate. Had it been placed after the following clause it might very well have been taken, not as an accusative after *ψήφους ἔθεντο* = *ἐψηφίσαντο*, which would be harsh and unnecessary, but like *ἀρωγάν*, v. 216, representing the general effect. As it is, the *ἀνδρ.* Ἰ. φθ. appears to be the subject of the cause, whether we suppose the question to have been prospective as to the future destruction of Troy, or, as I am rather in-

clined to take it, as after the event, the gods sitting in council to inquire whether things had been justly done.

786. *ἐλπίς χειρὸς* is hardly an expression in the style of Greek poetry. If *χειρὸς* be sound, it must be taken with *οὐ πληρουμένῳ*, like *κρεισσόνων νικώμενος*, though as *πληροῦσθαι* naturally takes a genitive of the thing *with*, not the instrument *by* which a vessel is filled, Æschylus is not very likely to have produced such an ambiguity. I lean strongly to Symmons' conjecture, *χρεῖος* (poor,

AGAMEMNON.

First, Argos and my country's gods 'tis meet
 That I address: they helped in my return
 And in the justice which I wrought the town
 Of Priam: for the gods from no man's tongue
 Hearing the cause of Ilion's murderous fall
 Into the bloody urn without one doubt
 Cast forth their votes: while at the other vase
 Filled by no hand stood Hope expectantly.
 The smoke yet clearly shows the town is taken.
 The storms of Ate live: while dying with it
 The ashes send rich blasts of wealth consumed.
 For this one ought to pay memorial thanks
 To Heaven; for we have avenged the atrocious rape,
 And the great city in a woman's cause
 Has now been levelled by the Argive beast,
 The offspring of the horse, a shielded throng,
 Springing its leap about the Pleiads' setting;
 And bounding o'er the tower the ravening lion
 Has licked the blood of princes to its fill.
 Be then this prelude to the gods addressed:
 But, for thy words, I bear them in my mind,

needy), as the words or at least forms connected with them are frequently and very naturally confused. See *Eum.* 260. 280, in quoting which I would not be understood as assenting at once to Jacobs' correction in the latter place. Paley has recently adopted Casaubon's *χεῖλος*, but I doubt whether the poet ever thought of Pandora's box, any allusion to which would rather seem to spoil the sense. Hope being left at the bottom of a box from which all kinds of evils had been allowed to escape is natural enough: but Hope peering over the rim of a vessel which required to be filled with peb-

bles would be rather out of place.

791. Tyrwhitt is surely right in substituting *χάρπας* for *καὶ πάγας*, a conjecture also made by Salzmann (*Observationum in Aesch. Ag. Specimen.* Berlin, 1822), seemingly without the knowledge that he had been anticipated. Even if *ἐπραξάμεσθα* could conveniently mean, "we have constructed for ourselves against others," as Paley's *ἐπραξάμεσθα* might, the expression "we have wrought vindictive snares" would not be very forcible in itself, and would introduce from such passages as vv. 346—350 a metaphor foreign to the present context.

καὶ φημὶ ταυτὰ, καὶ ξυνήγορόν μ' ἔχεις. 800
 παύροις γὰρ ἀνδρῶν ἐστὶ συγγενὲς τόδε,
 φίλον τὸν εὐτυχοῦντ' ἄνευ φθόνου σέβειν.
 δύσφρων γὰρ ἴος, καρδίαν προσήμενος,
 ἄχθος διπλοῖζει τῷ πεπαμένῳ νόσον·
 τοῖς τ' αὐτὸς αὐτοῦ πήμασιν βαρύνεται, 805
 καὶ τὸν θυραῖον ὄλβον εἰσορῶν στένει.
 εἰδὼς λέγοιμ' ἄν, εὖ γὰρ ἐξεπίσταμαι,
 ὁμιλίας κάτοπτρον, εἰδῶλον σκιᾶς
 δοκοῦντας εἶναι κάρτα πρευμενεῖς ἐμοί.
 μόνος δ' Ὀδυσσεὺς, ὅσπερ οὐχ ἐκὼν ἔπλει, 810
 ζευχθεὶς ἔτοιμος ἦν ἐμοὶ σειραφόρος·
 εἴτ' οὖν θανόντος, εἴτε καὶ ζῶντος πέρι
 λέγω. τὰ δ' ἄλλα πρὸς πόλιν τε καὶ θεοὺς,
 κοινοὺς ἀγῶνας θέντες ἐν πανηγύρει,
 βουλευσόμεσθα. καὶ τὸ μὲν καλῶς ἔχον, 815
 ὅπως χρονίζον εὖ μενεῖ, βουλευτέον·
 ὅτῳ δὲ καὶ δεῖ φαρμάκων παιωνίων,
 ἥτοι κέαντες, ἢ τεμόντες εὐφρόνως,
 πειρασόμεσθα πῇμ' ἀποστρέψαι νόσου.
 νῦν δ' ἐς μέλαθρα καὶ δόμους ἐφεστίους 820

802. φίλον is to be connected with σέβειν as in v. 517, where see the note. Klausen I see makes the same remark.

807. Amongst the various interpretations which might be proposed by connecting λέγοιμ' ἄν or ἐξεπίσταμαι with one or both of the words which follow, the best seems to be that arising from pointing off the words εὖ γὰρ ἐξεπίσταμαι as parenthetical. I wish however that the editors had quoted some better parallel to ὁμιλίας κάτοπτρον than the fragment of Æschylus, κάτοπτρον εἰδούς χαλκός ἐστ', οἶνος δὲ νοῦ, which, like the expression mentioned by

Arist. Rhet. III. 3. as applied to the Odyssey, καλὸν ἀνθρώπινον βίον κάτοπτρον, affords in itself no presumption that κάτοπτρον may be used in a disparaging sense.—More to the purpose would be St. Paul's expressions, I Cor. XIII. 12. δι' ἐσόπτρον ἐν αἰνίγματι, II Cor. III. 18. τὴν δόξαν Κυρίου κατοπριζόμενοι (unless we take this last to mean *reflecting*). The truth is, that to speak of a thing as a *reflexion* of another, is to praise it, if the object required is to supply a good imitation; while in a case where the presence of the original would be expected, the use of the word implies contempt—"a

And say the same, and yield thee full assent.
 For few men have this temper born with them,
 To court the rich as friends, yet envy not.
 For hatred's poison, sitting at the heart,
 Makes the load double to the man diseased :
 First his own sorrows press on his own soul,
 And then his neighbour's fortune makes him groan.
 From knowledge I may say—for well I've proved it—
 That a mere glass of friendship, a shade's shade,
 Is all I've found of some who seemed to love me.
 Ulysses only, who reluctant sailed,
 When yoked, was ready to pull well with me,
 Whether he be now at this time I speak
 Living or dead. The rest, about the city
 And gods, we'll settle in full conclave met
 By free debate : and that which now is well,
 Our care must be to keep it still in health :
 But if a thing requires the healer's hand,
 By cautery or by cutting for its good
 We will attempt to drive out the disease—
 Now to the palace and my own home's hearth

reflexion, and no more."

811. The position of *ζευχθεῖς* here in the sense of "when harnessed" slightly confirms the interpretation of *σχισθέντα* in v. 604, "when divided."

814. Butler in his *curæ secundæ* objects to Wellauer and Klausen's interpretation of *κοινοὺς ἀγῶνας*, "general debates," that in such cases *λόγων* is added. It is true that *ἀγῶνες* would not be used without something to determine the sense : but this *βουλευσόμεσθα* does. Kennedy's suggestion, that the original meaning of *meetings* simply is the one here intended, is very probable, though the use of the plural is rather against it, as Agamemnon would hardly speak in such modern phraseology as "we will call a number of

meetings till the business is completed."

819. Klausen defends *πήματος τρέψαι νόσον* on the ground that as the *πῆμα* is the real object, it may well stand in the genitive, *νόσος* being its attribute. Æschylus however is evidently thinking for the time solely of the disease, and so would not be likely to introduce a forced expression when he might have a simple one, solely for the purpose of disturbing the metaphor. Besides, the additional image of *roul* contained in *τρέψαι* is very inferior to the simple *ἀποστρέψαι*, to *avert*. Bothe's punctuation *πήματος, τρέψαι νόσον* gives such a labouring verse, compared with the full march of *πῆμ' ἀποστρέψαι νόσον*, that we need not go into its other demerits.

ἐλθὼν θεοῖσι πρῶτα δεξιώσομαι,
οἷπερ πρόσω πέμψαντες ἤγαγον πάλιν.
νίκη δ' ἐπεῖπερ ἔσπετ', ἐμπέδως μένοι.

- ΚΛ. ἄνδρες πολῖται, πρέσβος Ἀργείων τόδε,
οὐκ αἰσχυνοῦμαι τοὺς φιλάνορας τρόπους 825
λέξαι πρὸς ὑμᾶς· ἐν χρόνῳ δ' ἀποφθίνει
τὸ τάρβος ἀνθρώποισιν. οὐκ ἄλλων πάρα
μαθοῦσ', ἐμαυτῆς δύσφορον λέξω βίον
τοσόνδ' ὅσον περ οὗτος ἦν ὑπ' Ἰλίου.
τὸ μὲν γυναικα πρῶτον ἄρσενος δίχα 830
ἦσθαι δόμοις ἔρημον, ἔκπαγλον κακὸν,
πολλὰς κλύουσιν κληδόνας παλιγκότους·
καὶ τὸν μὲν ἦκειν, τὸν δ' ἐπεισφέρειν κακοῦ
κάκιον ἄλλο πῆμα, λάσκοντας δόμοις.
καὶ τραυμάτων μὲν εἰ τόσων ἐτύγχανεν 835
ἀνὴρ ὅδ', ὥς πρὸς οἶκον ὠχετεύετο
φάτις, τέτρωται δικτύου πλέω λέγειν.
εἰ δ' ἦν τεθνηκὼς, ὥς ἐπλήθουν λόγοι,
τρισώματος τὰν Γηρυῶν ὁ δεύτερος
πολλὴν ἄνωθεν, τὴν κάτω γὰρ οὐ λέγω, 840
χθονὸς τρίμοιρον χλαῖναν ἐξηύχει λαβὼν,
ἅπαξ ἐκάστω κατθανὼν μορφώματι.
τοιῶνδ' ἕκατι κληδόνων παλιγκότων,

821. δεξιώσομαι, as we should say, "shake hands with the gods." See Liddell and Scott on the word, and compare such expressions in our own poetry as Kirke White's "Till I with death shake hands."

829. τοσόνδε agrees with βίον, as also ὅσον περ, so that there is no occasion to supply χρόνον.

833. καὶ couples the two infinitives ἦκειν and ἐπεισφέρειν with ἦσθαι above.

837. λέγειν. See on vv. 255. 356.

840. Symmons, in a note which

shews great classical feeling, says all that can be said for the old interpretation of this and the next line, as referring to the body of Geryon. τὴν κάτω however, though yielding a very good sense, would then be strangely expressed, nor can Schutz's correction τὸν κάτω well stand, in spite of Dunbar's objection that the article so placed must refer to something which has gone before, not to something that follows. Peile and Paley well illustrate τὴν κάτω γὰρ οὐ λέγω by referring to Sept. 949, ὑπὸ δὲ σώματι γὰς

I'll go, and first say welcome to the gods,
Who having sent me forth have brought me back.
And may success, that followed me, remain!

CLY. Men! citizens! ye elders of the Argives!
I shall not blush to tell you of the love
I bear my lord: in time men come to lose
All sense of fear. Now what I learnt from none
Besides myself, I'll talk of—my own life
Of misery all the while he was at Troy.
First for a woman from her lord cut off
To sit at home forlorn, is crushing pain,
As she must hear so many cross reports,
One coming, while another brings an ill
Worse than the former, screeching at the doors.
And, as to wounds—if he had had so many
As Rumour kept announcing here at home,
He had been more pierced to speak of than a net.
Or had he died whene'er Fame called him dead,
Then, like a second Geryon with three bodies,
He must have got a mighty threefold vest
Of earth above—not counting that below—
Suffering a death for every form he wore.
So then I owe it to these cross reports,

πλοῦτος ἄβυσσος ἔσται, to which they might have added the words of Isaiah, c. XIV. 11. "The worm is spread under thee, and the worms cover thee." Symmons complains that such an interpretation is here frigid, as affecting mathematical precision; and so it is: but this *ψυχρότης* is just what the poet meant. Clytæmnestra, her heart being far away, does not pour out her feelings abruptly, but draws calmly and elaborately a picture of what they were, adding little side illustrations like this, and putting in every now and then a touch out of mere profusion and parade, just to

shew how she can play with the matter, half in triumph, half perhaps in that consciousness of guilt which seeks to forget itself by minute attention to some unimportant object, like Gloster in Shakspeare commending the bishop of Ely's strawberries, while he was meditating the arrest of Hastings, Rivers, &c. So after colouring the portrait of Agamemnon as Geryon the second with a superfluous accuracy, she at last gracefully affects to spare her audience an enumeration of the roods of ground under him—"for, I think, it might be tedious to speak of that."

πολλὰς ἄνωθεν ἀρτάνας ἐμῆς δέρης
 ἔλυσαν ἄλλοι πρὸς βίαν λελημμένης.
 ἐκ τῶνδ' ἐτοίμῳ παῖς ἐνθάδ' οὐ παραστατεῖ,
 ἐμῶν τε καὶ σῶν κύριος πιστευμάτων,
 ὡς χρεῖν, Ὀρέστης· μηδὲ θαυμάσης τόδε.
 τρέφει γὰρ αὐτὸν εὐμενὴς δορυξένος,
 Στρόφιος ὁ Φωκεὺς, ἀμφίλεκτα πῆματα
 ἐμοὶ προφρωνῶν, τὸν θ' ὑπ' Ἰλίου σέθεν
 κίνδυνον, εἴ τε δημόθρους ἀναρχία
 βουλὴν καταρρίψειεν, ὥστε σύγγονον
 βροτοῖσι τὸν πεσόντα λακτίσαι πλέον.
 τοιάδε μὲν τοι σκῆψις οὐ δόλον φέρει.
 ἔμοιγε μὲν δὴ κλαυμάτων ἐπίσσυτοι
 πηγαὶ κατεσβήκασιν, οὐδ' ἐνι σταγῶν.
 ἐν ὀψικοίτοις δ' ὄμμασιν βλάβας ἔχω,
 τὰς ἀμφί σοι κλαίουσα λαμπτηρουχίας

845

850

855

844. ἄνωθεν is Virgil's "trabe nectit ab alta," nor can I see why Klausen should say that in that case "obscurius indicatum esset." From its position it would almost seem as if it were meant to be connected closely with ἀρτάνας implying ἡρτυμένας, though it may very well go with ἔλυσαν, as ἐμῆς δέρης certainly must. λελημμένης does not seem to mean "a laqueo violentier constrictum," as Paley thinks, nor need Klausen's words necessarily have such a meaning, as he merely says "λελημμένης—a laqueo," which may only mean "taken away from the rope." This is however the view of the Schol. on the Farnese MS. ἤγουν ἥδη περιελημμένης τῆς δέρης τῇ ἀρτάνῃ. "Cum mihi invitæ manus iniecissent," is a much better rendering, though the word probably agrees with δέρης, not with ἐμοῦ understood in ἐμῆς.

850. ἀμφίλεκτα πῆματα is clearly parallel to Soph. Ant. 111. νεικέων

ἐξ ἀμφιλόγων, Eurip. Phœn. 500. ἀμφίλεκτος ἔρις, quoted by Peile. Those who, like Paley, render it *mala utrimque prædicata*, and also consider βουλὴν καταρρίψειεν to mean, as alone it can mean naturally, the overthrow of the senate, lay themselves open to Peile's and Linwood's objection that such an overthrow would not be what is meant by τὸν πεσόντα κ. τ. λ., which Wellauer can scarcely be held to have anticipated by saying that the βουλή, under which term he includes the government generally, are the πεσόντες. It is the danger attending the royal family when stripped of its power which those words must mean, and this has been previously expressed by ἀμφίλεκτα πῆματα, which are to arise in the event (εἴ τε κ. τ. λ.) of a popular insurrection. Against Peile's own interpretation of βουλὴν καταρρίψειεν, which he supposes with Heath, Blomfield, and others, to mean *precipitating measures*, Paley

That others had to seize me oft and break
 Ropes knotted from above about my neck.
 'Tis thus our son is not beside us now
 The holder of our pledges, mine and thine,
 Orestes, as is meet: yet wonder not,
 For he is living with a courteous friend,
 Strophius the Phocian, who foretold to me
 The mischief of disputes, and thine own peril
 At Troy, and dangers, should the council fall
 By popular anarchy, as mortals love
 To spurn yet further those already down—
 Such plea, I think, bears no deceit upon it.
 But as for me, the gushing springs of tears
 Have all been drained, nor is there left a drop.
 And I have suffered with late-watching eyes,
 Weeping, while torchlights for thy sake held up

justly says "*Qui vertunt consilium projectum inirent probare debent eodem sensu usurpatum esse καταρρίψαι quo ἀναρρίψαι de aleis dictum, ut Thuc. IV. 85. v. 103.*" The βουλή is the Chorus itself, the μονόφρουρον ἔρκος of v. 245, as Symmons says, though by the bye he there understood those words of Clytæmnestra.

859. An attempt has recently been made by Paley to establish Wellauer's interpretation of τὰς ἀμφί σοι λαμπρ. κ. τ. λ. "propter neglecta (sc. non incensa) signa captæ Trojæ" (from which Heath and Blomfield's "signa per incuriam non exhibita" differs only in a point of detail) by a sort of exhaustive process. He first rejects Scholefield's notion of disjoining ἀμφί σοι from τὰς λαμπρ., which certainly cannot be sustained, and then proceeds "Quoniam igitur necesse est construere τὰς ἀμφί σοι λαμπρ. si quis eam quam cum Well. amplexus sum, interpretationem improbet, quorsum confugiendum? Scilicet ad candelas

noctu per palatium dispositas, si forte inopinato reditu superveniret Agamemno, quas illa præ dolore aut accendere diu neglexerat, aut accensas parum curaverat." I trust my translation will show, as those of Symmons and Peile might have shown before, that the interpretation to which we are driven is not so absurd as he supposes. It is not the arrangement of lamps in the palace in case of Agamemnon coming home suddenly, but the "light in the lonely tower," in Clytæmnestra's chamber, burning for her while all others are at rest, which we understand by λαμπτηρονχίαι; lights held up while she was watching for him, ἀμφί σοι. "The holding up of lamps" is not an improper expression, whether we think of what was probably the primitive custom, torches held up by slaves, or of the substitute which existed in the time of Homer, Od. VII. 100. χρύσειοι κούροι, . . αἰδομένας δαΐδας μετὰ χερσὶν ἔχοντες, "aurea juvenum simulacra . . . lampadas igníferas ma-

ἀτημελήτους αἶεν. ἐν δ' ὀνείρασιν, 860
 λεπταῖς ὑπαὶ κώνωπος ἐξηγειρόμην
 ῥιπαῖσι θωύσσοντος, ἀμφί σοι πάθῃ
 ὁρώσα πλείω τοῦ ξυνεύδοντος χρόνου.
 νῦν ταῦτα πάντα τλᾶσ' ἀπενθήτω φρενὶ
 λέγοιμ' ἂν ἄνδρα τόνδε τῶν σταθμῶν κύνα, 865
 σωτήρα ναὸς πρότονον, ὑψηλῆς στέγης
 στύλον ποδῆρη, μονογενὲς τέκνον πατρὶ,
 καὶ γῆν φανείσαν ναυτίλοις παρ' ἐλπίδα,
 κάλλιστον ἡμάρ εἰσιδεῖν ἐκ χείματος,
 ὁδοιπόρῳ διψῶντι πηγαῖον ῥέος· 870
 τερπνὸν δὲ τἀναγκαῖον ἐκφυγεῖν ἅπαν.
 τοιοῖσδε τοί νιν ἀξιῶ προσφθέγμασιν.
 φθόνος δ' ἀπέστω· πολλὰ γὰρ τὰ πρὶν κακὰ
 ἡνεχόμεσθα· νῦν δ' ἐμοὶ, φίλον κára,
 ἔκβαιν' ἀπήνης τῆσδε, μὴ χαμαὶ τιθεῖς 875
 τὸν σὸν πόδ', ὧ 'ναξ, Ἰλίου πορθήτορα.

nibus sententia dextris," as Lucretius renders it. But Paley further objects "exilis et jejuna ex hac explicatione evadit sententia, quæ minime accommodata esset ad totius sermonis tenorem." What? more meagre and jejune than what follows immediately afterwards, the buzzing of the gnat? Clytemnestra is evidently painting a domestic scene, the mourning lady in her chamber, and the torches burning on unheeded form a natural part of such a picture, which would be entirely lost if we brought in the beacon-fires instead.

863. *ξυνεύδοντος*, the time is supposed to sleep with Clytemnestra, like the moon with Endymion, yet still to retain its usual observation, so that while she sees her dreams, it sees what is going on in the waking world. For the expression, see on v. 107. The ellipse will then

be *πλείω ἢ ἑώρα ὁ ξυνεύδων χρόνος*; and this will give greater definiteness to the thought than if we were to understand it in the common way (which however may be right), "evils which would cover more than the space of time that slept with me, i. e. during which I slept."

864. The run of the verse tells, I think, against the punctuation followed by Paley, (and virtually by Dindorf, Peile, and Klausen, though the latter seems to have a notion of a kind of double connection), *νῦν, ταῦτα πάντα τλᾶσ', ἀπενθήτω φρενὶ λέγοιμ' ἂν. ἀπενθήτω* must then be taken with Blomfield, "dolori minime succumbens," or, as I have called it, "uncrushed," where the passive form *ἀπενθήτω* would denote a great deal more than *οὐ πενθοῦσῃ*, which would not at all have expressed her meaning. It seems as if it might signify that grief had not

Were burning on neglected—and in dreams
 Still was I wakened by the gentle flutter
 Of the light-buzzing gnat, for thy dear sake
 Seeing more evils than the time I slept.
 Now, having borne all this with heart uncrushed,
 I'd call my lord here watchdog of the door,
 Mainrope that saves the ship, of lofty roof
 Foundation pillar, father's only child,
 Land looming forth to seamen past all hope,
 Fairest of suns to look at after storm,
 Clear fountain-spring to thirsty traveller:
 Aye, for to 'scape from utmost need is sweet:
 So with these titles I would honour him.
 But jealousy, stand off: for many an ill
 We have borne before: but now, my best loved lord,
 Dismount from this thy car, nor set on earth
 Thy foot. O king, the foot that trod down Troy.

mastered her and converted her nature into its own.

868. Not much can be said for the explanations which have been devised for "this offending *καὶ*," as Peile calls it. His own, "that it connects two proximate figures as coming more immediately under the same category, nay, as in fact identical," is mere special pleading, as no reason can be devised why land appearing to sailors past hope should be more closely allied to a man's only son than at least the two previous images. Klausen's explanation, that Clytæmnestra makes two classes of good things, like Aristotle's *ἀγαθὰ, μείζω ἀγαθὰ, τίμια, ἐπαινετὰ*, and all the rest of them,—one of preventives, the other of cures, of which, contrary to the proverb, he makes the latter the better, is sufficiently ingenious, but not more likely to be true than a notion recently propounded, that St. Paul, in Philippians IV. 8, has given a sys-

tematic classification of our moral sentiments. If *καὶ* is to be accounted for at all, it may perhaps indicate that Clytæmnestra thought of winding up the catalogue with this line, but afterwards in her bounty, to show what a store of fine images she had at her command, added two more. The feeling would not be unlike that which dictated *τὴν κάτω γὰρ οὐ λέγω*.

871. *τερπνὸν δέ*. "Reddunt hæc rationem cur has appellationes cumulaverit et ipsa ficto lætitiæ impetu exclamantur. Deinde revertitur ad ipsas appellationes, eas contra invidiam defensura." Klausen. *τὰναγκαῖον* must have stress laid on it, as enhancing the pleasure of escape. "'Tis sweet to be delivered hard beset." Symmons. The position of *ἅπαν* seems to determine, what would otherwise be very doubtful, that it is to be connected closely with *ἐκφυγεῖν*.

δμωαί, τί μέλλεθ', αἷς ἐπέσταλται τέλος
πέδον κελεύθου στρωννύναι πετάσμασιν ;
εὐθύς γενέσθω πορφυρόστρωτος πόρος,
ἐς δῶμ' ἄελπτον ὥς ἂν ἡγήται δίκη.
τὰ δ' ἄλλα φροντίς, οὐχ ὕπνω νικωμένη,
θήσει δικαίως σὺν θεοῖς εἰμαρμένα.

880

ΑΓ. Λήδας γένεθλον, δωμάτων ἐμῶν φύλαξ,
ἄπουσία μὲν εἶπας εἰκότως ἐμῇ·
μακρὰν γὰρ ἐξέτεινας· ἀλλ' ἐναισίμως
αἰνεῖν, παρ' ἄλλων χρηὶ τόδ' ἔρχεσθαι γέρας.
καὶ τᾶλλα, μὴ γυναικὸς ἐν τρόποις ἐμέ
ἄβρυνε, μηδὲ, βαρβάρου φωτὸς δίκην,
χαμαιπετὲς βόαμα προσχάνης ἐμοί·
μηδ' εἵμασι στρώσας ἐπίφθονον πόρον
τίθει. θεοὺς τοι τοῖσδε τιμαλφεῖν χρεῶν·
ἐν ποικίλοις δὲ θνητὸν ὄντα κάλλεσιν
βαίνειν, ἐμοὶ μὲν οὐδαμῶς ἄνευ φόβου.
λέγω κατ' ἄνδρα, μὴ θεὸν, σέβειν ἐμέ.
χωρὶς ποδοψήστρων τε καὶ τῶν ποικίλων
κληδὼν αὐτεῖ· καὶ τὸ μὴ κακῶς φρονεῖν,
θεοῦ μέγιστον δῶρον. ὀλβίσαι δὲ χρηὶ
βίον τελευτήσαντ' ἐν εὖεστοῖ φίλῃ.
εἰ πάντα δ' ὥς πράσσοιμ' ἂν, εὐθαρσῆς ἐγώ.

885

890

895

ΚΛ. καὶ μὴν τόδ' εἶπε μὴ παρὰ γνώμην ἐμοί.

900

ΑΓ. γνώμην μὲν ἴσθι μὴ διαφθεροῦντ' ἐμέ.

ΚΛ. εὖξω θεοῖς δείσας ἂν ᾧδ' ἔρδειν τάδε.

880. I cannot help calling attention, though it has been frequently remarked by others, to the tremendous *εἰρωνεία* with which Clytemnestra concludes her speech, here and in v. 942.

885. *ἐναισίμως αἰνεῖν* is the infinitive denoting the effect, "in order that the praise may be just," not a

phrase in apposition with *γέρας*.

889. This line may give a specimen of the sort of position which I wish my translation to occupy. There is surely a sufficient medium between Sewell's "Gape thou upon me an earth-grovelling howl," which cannot be called English, and Symmons' version of the whole passage,

Slaves, why delay ye, who have had the charge
With tapestry to bespread the pathway's floor?
Swift be there made a passage purple-strown
That Justice to the unlooked-for home may guide him,
And for the rest, Thought, not by sleep subdued,
Shall set all right, as Heaven has ordered it.

AG. Daughter of Leda! guardian of my house!
Thy speaking to my absence answers well,
For thou hast spun it long; but for such praise
To come in season, it should come from others.
Moreover, seek not, as I were a woman,
To pamper me, nor, like barbarian folk,
Scream to me from the ground with open mouth,
Nor, strewing it with raiment, make my way
An envious thing. Such gifts are for the gods:
But for a mortal man like me to walk
On rich-stained fineries—I fear to do it.
No—honour me, I say, as man, not god.
Without these carpets and gay-coloured things
Fame's voice is heard: and not to be unwise
Is the best gift of Heaven. The man that ends
His life in fortune we may well call blest.
Could I speed always thus, I need not fear.

CLY. Still say not this against my judgment now.

AG. My judgment know that I will never spoil.

CLY. Thou must have vowed to Heaven in this, from fear.

καὶ ταῖλλα, μὴ γυναικὸς, κ. τ. λ., though it breathes much of the spirit of our old dramatists;

Besides, pry'thee, use not too fond a care
To me, as to some virgin whom thou strivest
To deck with ornaments, whose softness looks
Softer hung round the softness of her youth.
Ope not the mouth to me, nor cry amain
As at the footstool of a man of the East
Prone on the ground: so stoop not thou to me.

899. Those who agree to the principles put forward on v. 308, and referred to on vv. 334, 410, and thus do not object to look at εἰ and the mood it takes after it separately, will see no difficulty in εἰ πράσσοιμ' αὖν, however unusual as a matter of fact such a combination may be.
902. Wellauer, Klausen, and Dindorf connect αὖν with ἐρδεῖν: Blom-

ΑΓ. εἴπερ τις, εἰδώς γ' εὖ τόδ' ἐξεῖπον τέλος.

ΚΛ. τί δ' ἂν δοκεῖ σοι Πρίαμος, εἰ τάδ' ἤνυσεν;

ΑΓ. ἐν ποικίλοις ἂν κάρτα μοι βῆναι δοκεῖ.

905

ΚΛ. μή νυν τὸν ἀνθρώπειον αἰδεσθῆς ψόγον.

ΑΓ. φήμη γε μέντοι δημόθρους μέγα σθένει.

ΚΛ. ὁ δ' ἀφθόνητός γ' οὐκ ἐπίζηλος πέλει.

ΑΓ. οὗτοι γυναικός ἐστιν ἰμείρειν μάχης.

ΚΛ. τοῖς δ' ὀλβίοις γε καὶ τὸ νικᾶσθαι πρέπει.

910

ΑΓ. ἦ καὶ σὺ νίκην τήνδε δῆριος τίεις;

ΚΛ. πιθοῦ· κράτος μέντοι πάρες γ' ἐκὼν ἐμοί.

ΑΓ. ἀλλ' εἰ δοκεῖ σοι ταῦθ', ὑπαί τις ἀρβύλας

λύοι τάχος, πρόδουλον ἔμβασιν ποδός,

σὺν τοῖσδέ μ' ἔμβαίνονθ' ἀλουργέσιν θεῶν

915

μή τις πρόσωθεν ὄμματος βάλοι φθόνος.

πολλὴ γὰρ αἰδὼς δωματοφθορεῖν ποσὶν

φθείροντα πλοῦτον ἀργυρωνήτους θ' ὑφάς.

τούτων μὲν οὕτως· τὴν ξένην δὲ πρηνευμένως

field, Scholefield, Peile, and Paley with εὔξω. I rather incline to Haupt's "third course" of connecting it with δέισας, which the pronunciation of the verse seems to point out. Neither εὔξω nor ἔρδειν in the sense of "thou must have vowed to do" positively require ἂν: and joining it with the participle will show, as Haupt remarks, that the notion implied by the participle is that which is mainly hypothetical—"it would be from fear then." Those who object to εὔξω standing for εὔξω ἂν, though the past tense itself has clearly a conditional force, as in Soph. Elect. 1022, πάντα γὰρ κατεργάσω, may read the line interrogatively, still referring ἂν to δέισας. Peile, after translating ὧδ' ἔρδειν τάδε rightly, "to do this thus," refers back to his interpretation of οὕτως in v. 695 (see the note there), and wishes us to compare Hor. Sat. I. 2.

106. "positum sic tangere nolit," apparently meaning us to translate, "when it is settled just so," or "when it is just settled," a fancy which he has got from Buttmann; though nothing can be plainer than that *sic* refers to *ut* in the line before—"just as a hunter would follow a hare in deep snow, so when it is settled" (probably, stretched dead) "he would not touch it"—*sic* and *ut* implying that the principle is in each case the same, the love of sport.

906. "Quod Aeschylus scripserat ΑΙΔΕΣΘΕΙΣ quum et αἰδεσθεῖς et αἰδεσθῆς significare possit, rationi consentaneum est αἰδεσθῆς præferri." Dindorf.

915. σὺν τοῖσδε. Paley mentions an ingenious conjecture of Dobree's, ξυστοῖς δέ, but if, as we certainly must, we place no more than a comma after ποδός in the line before,

AG. If e'er man did, I spoke from sober choice.

CLY. What think'st thou Priam had done, had he been victor?

AG. I think he would have walked on coloured robes.

CLY. Now, do not fear the censure of mankind.

AG. Still, common-bruited Fame has mighty power.

CLY. But none will emulate those whom no man envies.

AG. 'Tis not a woman's part to long for strife.

CLY. Aye, but defeat sits well on happy men.

AG. Dost thou too prize such victory in a feud?

CLY. Come, yield—give me the conquest with good grace.

AG. Well, if thou art resolved, let some one loose

These sandals with all speed, the proud steps' thrall,

Lest if I walk in them on this sea-grain,

Some jealous eye from Heaven afar should strike me:

For 'twere great shame to riot, with one's feet

Spoiling the costly treasures of the looms.

Thus far of these: but for this stranger, kindly

it would be necessary to read *ἐν-
στοῖσι*. Still Paley's suspicion, that
the omission of *σὺν τοῖσδε* would
spoil the sense, as it was not walk-
ing on the purple simply, but walk-
ing on it in his sandals which would
offend the gods, is scarcely well
founded, as this would be sufficiently
expressed by the *γὰρ*. If a man
says "I will take off my shoes, lest
the jealousy of Heaven should strike
me for walking on the carpet," it is
natural to conclude that the offen-
siveness of the act would be miti-
gated, if not altogether removed, by
the taking off of the shoes. He has
however given a conclusive argu-
ment against the old reading *σωμα-
τοφθορεῖν* in v. 917, (unless we un-
derstand it with Klausen to mean
no more than *φθείρειν*, like *νέκταρ
ἑωνοχύει*, which is not to the point,
as *σωματοφθορεῖν* can hardly signify
to destroy *with* the body,) since *γὰρ*
shows a reason to be given for what
precedes, and it is not "playing the

tenderling," as Peile calls it, which
would in no way be promoted by
keeping the sandals on, but com-
mitting wilful waste, of which Aga-
memnon is afraid. But this does
not prove that we must read *σπρω-
ματοφθορεῖν*, a word which would
render the rest of the sentence mere
tautology, in so much that Dindorf
wishes to read *πατοῦντα* for *φθεί-
ροντα*. *Δωματοφθορεῖν*, Schutz's cor-
rection, gives a new thought, and
one to which Clytemnestra markedly
refers in her reply, vv. 930, 1.—I
have preserved *τοῖσδε*, "these things,"
since Æschylus may, as Peile ob-
serves, have avoided using *ταῖσδε*,
the natural word after *ἀρβύλας*, for
fear of a confusion with *ἀλουργέσιν*.
For *μὴ βάλοι*, which Blomfield would
change into *βάλῃ*, see the end of the
note on v. 308.

919. *τούτων μὲν οὕτως. ταῦτ' οὖν
μὲν οὕτως.* Schutz. *ταῦμὸν μὲν οὕτως.*
Emper, quoted by Dindorf: but the
Greeks, equally with ourselves, some-

τὴνδ' ἐσκόμιζε. τὸν κρατοῦντα μαλθακῶς 920
 θεὸς πρόσωθεν εὐμενῶς προσδέρκεται.
 ἐκὼν γὰρ οὐδεὶς δουλίῳ χρῆται ζυγῶ.
 αὕτη δέ, πολλῶν χρημάτων ἐξαίρετον
 ἄνθος, στρατοῦ δώρημ', ἐμοὶ ξυνέσπετο.
 ἐπεὶ δ' ἀκούειν σου κατέστραμμαι τάδε, 925
 εἴμ' ἐς δόμων μέλαθρα πορφύρας πατῶν.

ΚΛ. ἔστιν θάλασσα—τίς δέ νιν κατασβέσει;—

τρέφουσα πολλῆς πορφύρας ἰσάργυρον
 κηκίδα παγκαίνιστον, εἰμάτων βαφάς.
 οἶκος δ' ὑπάρχει τῶνδε σὺν θεοῖς, ἄναξ, 930
 ἔχειν· πένεσθαι δ' οὐκ ἐπίσταται δόμος.
 πολλῶν πατησμὸν δ' εἰμάτων ἂν εὐξάμην,
 δόμοισι προὔνεχθέντος ἐν χρηστηρίοις,
 ψυχῆς κόμιστρα τῇσδε μηχανωμένῃ.
 ῥίζης γὰρ οὔσης, φυλλὰς ἔκετ' ἐς δόμους, 935
 σκιὰν ὑπερτίνασα Σειρίου κυνός.
 καὶ σοῦ μολόντος δωματῖτιν ἐστίαν,

times gave a substantive force to οὕτως, so much. So Eurip. Phœn. 361. οὕτω δὲ τάρβους εἰς φόβον τ' ἀφικόμην, where some have doubted the text in like manner. The genitive of relation, “with respect to this,” comes to the same thing.

929. παγκαίνιστον. ὁ πάντες καίνιζεν δύνανται.

930. Peile's οἶκος ὑπάρχει τῶνδε, “there is a houseful of these things,” can hardly be defended, and the interpretation quoted by Klausen from Bernhardt (Synt. p. 168) “est horum, i. e. est nostrum,” will still less bear examination. Porson's οἴκοις δ' ὑπάρχει is no real improvement, as it does not appear that ὑπάρχει ever means *satis est* (the examples given by Liddell and Scott can all be otherwise explained), and if τῶνδε has still to be taken with ἔχειν, very

little is gained by making ὑπάρχει impersonal. Klausen thinks that ὑπάρχει may mean both *suppeditat* and *suppetit*, and this, though involving a wrong notion, confirmed by an unauthorized interpretation of Soph. Elect. 919, and not helping him to dispose of τῶνδε, seems to come nearer the truth. “*Ἀρchein* takes a genitive after it, meaning either to *rule* or to *begin*: ὑπάρχειν τινος also occurs frequently in the latter sense, whence it comes generally to mean *auctor esse*. “To begin or cause a thing from beneath” would seem to be the strict meaning, the notion being derived from a tree shooting up, or from a foundation on which a building rises, as the word ὑπαρχον for an actual circumstance or a position laid down plainly indicates. ὑπάρχειν thus becomes equivalent to

Receive her in. The man that gently rules
 Heaven from afar regards with favouring eyes,
 For none seeks slavery that can help himself.
 And she, the chosen flower of many spoils,
 Was given me by the host, and followed me.
 But, since I am bent to hear thy words herein,
 I will walk toward my palace on the purple.

CLY. There is the sea—and who shall drain it dry?—

Maturing of much purple silver-worth
 Drops ever new, the dying of rich robes.
 Of such our mansion, under Heaven, my lord,
 May boast good store:—it knows not ought of want.
 I would have vowed the trampling of much raiment,
 Had one proposed it at the oracle,
 So might I have brought back this life of thine.
 Save but the root, and foliage o'er the house
 Springs, rearing up a screen from Sirius' rays:
 And now that thou hast reached thine own home's
 hearth,

the Latin *sufficio*, to *supply*, where the image is of sending up or causing to appear from beneath. Here then the sense will be, "But we have a house that supplies these things for us to have." *οἴκοις* might give the same meaning, "there is one that supplies these things to our house;" but this is of course quite unnecessary.

933. Butler (*curæ secundæ*) is probably right in separating *χρηστηρίοις* from *δόμοισι*, which may very well be taken with *προὔνεχθέντος*, the constructions *προὔνεχθέντος δόμοις ἐκ χρηστηρίων*, and *π. ἐν χρηστηρίοις* being mixed. *προφέρειν* will then be "to send the charge from the oracle home," as *φέρειν φάτιν* is frequently used. There is no need to understand *πατησμοῦ*, as it is easy to make *προὔνεχθέντος* impersonal.—I have however kept the old sense of *προὔνεχθέντος* in my translation, as I am

not sure whether it may not be after all the best.

934. *μηχανωμένης*, the old reading, is out of the question. Klausen connects it with *ψυχῆς*, which yields a sufficiently forced sense. Paley with *ἐμοῦ*, observing, "*nihil fere frequentius quam genitivus in tali loco positus*:" but though the genitive absolute is sometimes used harshly in Æschylus (see on v. 674), it may well be doubted whether another instance can be shown where it occurs where so much confusion would be caused by the several genitives as here, and where moreover there has already been another genitive absolute in the preceding clause.

937. *σοῦ μολόντος* may be added to the list on v. 674 just alluded to. *μόλον*, Blomfield's conjecture, is confirmed by *σημαίνει μολον* v. 282, and by the sense of the passage, as *ση-*

θάλπος μὲν ἐν χειμῶνι σημαίνει μολόν·
 ὅταν δὲ τεύχῃ Ζεὺς τ' ἀπ' ὄμφακος πικρᾶς
 οἶνον, τότε ἤδη ψῦχος ἐν δόμοις πέλει, 940
 ἀνδρὸς τελείου δῶμ' ἐπιστρωφωμένου.
 Ζεῦ, Ζεῦ τέλειε, τὰς ἐμὰς εὐχὰς τέλει·
 μέλοι δέ τοι σοὶ τῶνπερ ἂν μέλλῃς τελεῖν.

ΧΟ. τίπτε μοι τόδ' ἐμπέδως στρ. α'.
 δείμα προστατήριον 945
 καρδίας τερασκόπου ποτᾶται,
 μαντιπολεῖ δ' ἀκέλευστος, ἄμισθος αἰοιδᾶ,
 οὐδ' ἀποπτύσαν, δίκαν
 δυσκρίτων ὀνειράτων,
 θάρσος εὐπιθὲς ἵζει 950
 φρενὸς φίλον θρόνον; χρόνος δ' ἐπέι

μαίνω hardly means *to symbolize*, and it was not the heat, but the coming of the heat that Agamemnon declared.

941. I have translated *τελείου* simply *perfect*, like Symmons' *a man in prime*, though I am aware Peile's *married* and Klausen's *crowning all* may each be amply supported.

945. δείμα is less probable than Scaliger's correction δείμα, received by Blomfield and Dindorf, as throughout the ode the chorus does not speak of a vision, but of a vague feeling of terror. Klausen says justly "τόδε δείμα certi aliquid habere debet quod respiciat." Accordingly he applies it to the memory of the past, as described in v. 951 sqq.: but what is there in those words to excite horror? there is no allusion to the sacrifice of Iphigenia, which would surely have been indicated "apertius tectius," had it formed a link, or rather the principal link, in the chain of gloomy thoughts. All that is there meant is, "They went away long ago, I remember the scene well; now they are returned,

as my eyes tell me: yet instead of feeling as I should do towards friends after a ten years' absence, my heart is oppressed with an undefined and objectless sense of evil."

946. "Verba ἐμπέδως, προστατήριον, stabilitatem plane indicantia, spectare videntur ad statuam basi impositam, quæ metaphora temperatur et exercetur contrario verbo ποτᾶται." Paley.

948. Peile's account of ἀποπτύσας can hardly stand, as ἐγὼ has no where appeared as a nominative in the sentence, so that it would not express "I having abominated," or agree with ἐγὼ more than with any other masculine noun or pronoun. ἀποπτύσαι adopted by Klausen and Paley from Triclinius, or the Farnese MS., which rests mainly on his authority, is awkward, as confidence could not well be said to sit on the throne of the heart in order to reject gloomy thoughts. ἀποπτύσαν, Casaubon's reading, has been received by Pauw, Porson, Blomfield, and Dindorf. δίκαν Klausen labours to interpret "the nature," as an ac-

Thy coming shows like heat in winter cold :
 And when from the sour grape Zeus sheds the wine,
 Then coolness reigns already in the house,
 Now 'neath its roof its perfect master treads.
 Zeus ! thou art perfect : perfect thou my prayers,
 And have a care of all thou mean'st to perfect.

CHO. Wherefore is this constant fear.
 Ever, ever hovering near,
 Still before my augurous bosom flitting ?
 There murmurs an unpaid, unbidden song,
 Nor, rejecting it with scorn,
 Like vain dreams of slumber born,
 Is happy boldness sitting
 Upon my heart's dear throne.—The time is long

cusative after ἀποπτύσαι : but it is more reasonable to suppose the meaning to be “rejecting them after the fashion of dreams,” than “rejecting the fashion of dreams.”

951. In considering an obscure passage like this, the first thing to be done is to reject such interpretations or emendations as seem plainly untenable, that we may afterwards see better what those are between which the probability lies. παρήβησεν cannot refer to χρόνος, with ἐπεὶ κτλ. intervening ; nor can we suppose with Klausen that the construction is ἐπεὶ δὲ χρόνος παρ., as, besides the awkward inversion, δὲ would have no meaning, or the sentence no apodosis. Paley, by reading ἐπὶ from the Farnese MS. has cleared these obstacles away : still παρήβησεν χρόνος would be a cumbrous expression to denote merely “long time has passed.” Linwood ingeniously makes θράσος the nominative, but the expression θράσος παρήβησεν would be rather a strange one, and the Chorus would hardly say that its confidence had fled from the time of the departure of the army, as the δύσφρον στίγος did not arise till afterwards,

when the absence was greatly prolonged, and the evils at home began to develop themselves. It remains then only to refer it with Peile to σπαρτός, (unless the passage be altered,) comparing v. 189. As to conjectures, Heath gives us παρήψεν, Blomfield ξυνεμβολαὶ παρήβησαν : but the best is Symmons' παρέδωκεν, which would necessitate no further change in the common text except ξυνεμβολαῖς for ξυνεμβόλοις, (which in any case must be altered, as a vox nihili,) and perhaps ἀκάτους for ἀκάτας, after Bothe, though this Paley defends. Keeping παρήβησεν, we cannot well avoid reading ψαμμίας ἀκτᾶς with Wellauer, whether we proceed to adopt with him Casaubon's ξυν ἐμβολαῖς, or, like Peile, are content with ξυνεμβολαῖς. And this last course is probably the best, as παρήβησεν is not likely to have been introduced by a transcriber, and ψαμμιαί ἀκάται cannot very naturally be brought to mean “the ships drawn up on the sand,” as Butler thinks, unless we can suppose *naves arenosæ* or *sandy vessels* to be susceptible of the same sense.

- πρυμνησίων ξυνεμβολαῖς
 ψαμμίας ἀκτᾶς παρή-
 βησεν, εὐθ' ὑπ' Ἴλιον
 ὤρτο, ναυβάτας στρατός. 955
 πεύθομαι δ' ἀπ' ὀμμάτων
 νόστον, αὐτόμαρτυς ὦν·
 τὸν δ' ἄνευ λύρας ὅμως ὑμνωδεῖ
 θρῆνον Ἑρινύος αὐτοδίδακτος ἔσωθεν
 θυμὸς, οὐ τὸ πᾶν ἔχων 960
 ἐλπίδος φίλον θράσος.
 σπλάγχνα δ' οὔτι ματάζει,
 πρὸς ἐνδίοις φρεσὶν τελεσφόροις
 δίναις κυκλούμενον κέαρ.
 εὐχομαι δὲ τὰδ' ἐξ ἐμᾶς 965
 ἐλπίδος ψύθῃ πεσεῖν
 ἐς τὸ μὴ τελεσφόρον.
- μάλα γέ τοι τὸ τᾶς πολλᾶς ὑγιείας στρ. β'.
 ἀκόρεστον * τέρμα· νόσος γὰρ
 γείτων ὁμότοιχος ἐρείδει, 970
 καὶ πότμος εὐθυπορῶν
 ἀνδρὸς * * * * *
 * * ἔπαισεν ἄφαντον ἔρμα.
 καὶ τὸ μὲν πρὸ χρημάτων
 κτησίων ὄκνος βαλὼν 975
 σφενδόνας ἀπ' εὐμέτρου,

962. Paley has a very good note here, discriminating the physical meaning of the several words, *σπλάγχνα* not being equivalent to *ἔντερα*, but referring, as *viscera* frequently does, to the heart, lungs, liver, &c.: so that *κέαρ* may well be understood with Klausen as standing in apposition to it, while *φρένες* are the midriff or diaphragm. The Greeks

were sufficiently materialists to use strictly physical terms when the various parts of the mind were spoken of, supposing one part to be the seat of the affections, another of the intellect, &c. Compare *Eum.* 153. *ὑπὸ φρένας, ὑπὸ λοβόν.*

965. *εὐχομαι δὲ τὰδ' ἐξ ἐμᾶς*, extracted by Peile from the reading of the Florentine MS., is the best sug-

Since with many a cable's cast
 In the sand embedded fast,
 Languished here our armament,
 When on Ilion it was bent.
 Now from these my eyes I learn
 Proof myself of their return:
 Still the Erinny's hymn is singing plainly
 From my self-tutored mind a lyreless sound,
 While in vain I grasp the whole
 Of good confidence of soul.
 Nor yearn my bowels vainly
 Now as my heart is whirling round and round
 'Gainst my boding breast withal.
 But I pray that this may fall
 False to my presaging thought
 Into the blank void of nought.

For in sooth the bound of excessive health
 Is encroaching ever: for near disease
 Pushes hard the partition wall;
 And the vessel of human wealth
 Fair sailing before the breeze
 On invisible rocks will fall—
 Yet when fear into the wave
 Flings a part, the rest to save,
 Casting from a moderate draught,

gestion which has been made in the place of εὔχομαι δ' ἀπ' ἐμᾶς τι.

968. I have followed Peile and Paley in reading μάλα γέ τοι τὸ τᾶς πολλᾶς, as the most probable in the existing state of the text. As however I believe πεσὼν ἀπαξ is the right reading in the antistrophe, so as to give 3 Pæon feet successively, I wish there were any authority for reading here μάλα γέ τοι τὸ πολέας, πολέας being the genitive feminine (for πολείας) of πολὺς, πολέος, of which we have πολεία above, v. 700.

πολεί probably in Suppl. 745, and πολέων Eurip. Hel. 1352. Again I have printed v. 972 as Peile has, having no opinion myself one way or the other.

974. τὸ μὲν, as Klausen remarks, answers to τὸ δέ, v. 983, though they are not on that account to be construed "on the one hand" and "on the other," as the article has in each case a meaning of its own, here going after βαλὼν, there along with πεσόν.

οὐκ ἔδν πρόπας δόμος,
πημονᾶς γέμων ἄγαν,
οὐδ' ἐπόντισε σκάφος.

πολλά τοι δόσις

980

ἐκ Διὸς ἀμφιλαφῆς τε καὶ ἐξ ἀλόκων ἐπετειᾶν
νῆστιν ὤλεσεν νόσον.

τὸ δ' ἐπὶ γὰν πεσὸν ἅπαξ θανάσιμον

ἀντ. β'.

προπάροιθ' ἀνδρὸς μέλαν αἶμα τίς ἂν
πάλιν ἀγκαλέσαιτ' ἐπαείδων;

985

οὐδὲ τὸν ὀρθοδαῆ

τῶν φθιμένων ἀνάγειν

Ζεὺς ἂν ἔπαυσεν ἐπ' εὐλαβείᾳ.

εἰ δὲ μὴ τεταγμένα

μοῖρα μοῖραν ἐκ θεῶν

990

εἶργε μὴ πλέον φέρειν,

προφθάσασα καρδία

977. I have translated as if the text were οὐκ ἔδυνσε δόμον, οὐδ' ἐπόντισε: but the construction clearly is, as Peile has pointed out, οὐκ ἔδν δόμος οὐδὲ (δόμος) ἐπόντισε.

980. "πολλά est pro πολλή, ut Theb. 354, quod docet metrum antistrophicum. Male Peile explicat *sare*." Paley.

983. Those who support τὸ τᾶς πολλᾶς in v. 968, will find Bothe's singular reading πεσὸν θᾶπαξ (i. e. τὸ ἅπαξ) more metrical than Porson's ἅπαξ πεσὸν, and much more like the original text, πεσόνθ' ἅπαξ. In reading πεσὸν ἅπαξ we need not be greatly concerned to account for πεσόνθ'; or, if we choose to do so, θᾶπαξ may have arisen from θανάσιμον without πεσὸν having ever stood any where but where we find it in the MSS.

988. Klausen's ἀνέπαυσεν yields no very desirable meaning, whether followed by ἐπ' εὐλαβείᾳ in the sense of

cunctanter, or by ἐπ' ἀβλαβείᾳ, the reading of the Farn. MS. Wellauer's forced connection of ἀβλαβείᾳ with ἀνάγειν, Blomfield's yet more violent transposition of the words, are sufficiently selfcondemnatory.—ἂν ἔπαυσεν ἐπ' εὐλαβείᾳ, as Peile reads, introducing ἂν, after Hermann, and omitting αὐτ', is probably correct; and such is the opinion of Paley, who inserts it in the text. Canter first proposed to omit ἐπ' εὐλαβείᾳ or ἐπ' εὐλαβείᾳ γε altogether, in which he was followed by almost every editor till Blomfield. Following this out, agreeably to the principle laid down by Dyer in his Tentamina, that what are supposed to be lacunæ in the Choral odes generally arise from unauthorized insertions in the corresponding strophe or antistrophe, we may bring the text down to the metre of v. 972, as it will stand if no omission be supposed, by reading οὐδὲ τὸν ὀρθοδαῆ τῶν φθιμένων ἀνάγειν

Oft he loses not his craft
 Though with sorrow teeming full,
 Nor o'erwhelms the good ship's hull.
 Many a gift from Zeus commanded,
 Mighty and two-handed,
 Yielded in plenty by the year's increase,
 Bids the plague of famine cease.
 But the blood that once upon earth has dropped
 At a man's own feet, who can e'er restore
 By singing or muttered spell?
 Else wherefore should Zeus have stopped
 The man who could bring once more
 The dead into life from hell?—
 But if fate from Heaven ordained
 Had not this my fate restrained
 From affording succour long,
 Then my heart before my tongue
 Running, had poured out the tale,

ἔπαισεν; "Was there not one who stopped him who could raise men from the dead?" But I prefer Peile's reading, as well for other reasons as for that which Klausen has pointed out, that *ἔπαισεν* seems to be meant to correspond to *ἔπαισεν* in the strophe.

989. I agree with Symmons in taking *μοῖρα* for the superior fate in the hands of Heaven, *μοῖραν* for the fateful bodings of the Chorus' own mind, as being more in keeping with the general tone of the Ode than the explanations which others have devised. The order is perhaps against joining *ἐκ θεῶν* with *τεταγμένα*, yet it is not to be taken with *μοῖραν*, which would rather require *τὴν ἐκ θ.*, but connected generally with *εἶργε*. Symmons is however probably wrong in rendering *φέρειν* *sapere*, and comparing Soph. Œd. T. 500 (in both of which he is followed by Butler, *curæ secundæ*), as

the sense seems to be generally, "carrying things further," whether the figure be that of bringing help, or extending boundaries.

992. *προφθάσα*. I cannot help thinking that this word, in the form of the present participle, is to be introduced into that very corrupt passage, Choeeph. 415—417, *ὅταν δ' αὖτ' ἐπαλκῆς θραπέ* (read *τότ' ἂν δ' εὖτ' ἐπαλκῆς ἄραρεν*, where *τότ' ἂν* is from Blomfield, with whom we may also read *ἐπ' ἀλκῆς*)... (Blomfield probably supplies *ἐλπίς*) *ἀπέστασεν ἄχος πρὸς τὸ φανείσθαι* (read *προφθάνουσα*, sc. *ἄχος*) *μοι καλῶς*. *Προσφανείσα* has been proposed, but the word does not seem to occur. In the strophe I would read with Blomfield *καρδίας* for *καρδίας*, v. 391. (It might also be proposed to read *ὅταν δ' αὖτ' ἐπ' ἀλκῆς ἀράρη*, which would only involve the confusion of *ΑΡΑΡΕΙ*, as Æschylus would have written the word, with *ΘΑΡΕ*. *ἐπ' ἀλκῆς* seems

γλῶσσαν ἂν τὰδ' ἐξέχει.
 νῦν δ' ὑπὸ σκότῳ βρέμει
 θυμαλγῆς τε, καὶ
 οὐδὲν ἐπελπομένα ποτὲ καίριον ἐκτολυπέουσιν,
 ζῶπυρουμένας φρενός.

995

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

εἴσω κομίζου καὶ σύ· Κασάνδραν λέγω·
 ἐπεὶ σ' ἔθηκε Ζεὺς ἀμηνίτως δόμοις
 κοινωνὸν εἶναι χερνίβων, πολλῶν μέτα
 1000
 δούλων, σταθεῖσαν κτησίου βωμοῦ πέλας.
 ἔκβαιν' ἀπήνης τῆσδε· μηδ' ὑπερφρόνει.
 καὶ παῖδα γάρ τοι φασὶν Ἀλκμήνης ποτὲ
 πραθέντα τλῆναι, καὶ ζυγῶν θιγεῖν βία.
 εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιρρέποι τύχης,
 1005
 ἀρχαιοπλούτων δεσποτῶν πολλὴ χάρις·
 οἱ δ', οὔ ποτ' ἐλπίσαντες, ἤμησαν καλῶς,
 ὡμοί τε δούλοις πάντα καὶ παρὰ στάθμην.
 ἔχεις παρ' ἡμῶν οἶά περ νομίζεται.
 ΧΟ. σοί τοι λέγουσα παύεται σαφῇ λόγον.
 1010
 ἐντὸς δ' ἂν οὔσα μορσίμων ἀγρευμάτων,
 πείθοι' ἂν, εἰ πείθοι'· ἀπειθοίης δ' ἴσως.
 ΚΛ. ἀλλ' εἴπερ ἐστὶ μὴ, χελιδόνος δίκην,
 ἀγνώτα φωνὴν βάρβαρον κεκτημένη,

better than *ἐπάλης*, which is found nowhere else.)

999. It might be doubted whether *ἀμηνίτως* referred to the absence of anger on the part of either Cassandra or her masters (to one or other of which senses Klausen and Peile agree, the latter rendering "all anger being dropped between us") or to the merciful intentions of Zeus, as Wellauer takes it, if the order did not point out the latter. Haupt indeed thinks the order conclusive in favour of the former, but

this would oblige us to connect, as Peile and Paley recommend, *δόμοις* with *κοινωνόν*, "partaker with the family," whereas it clearly belongs to *ἔθηκε*. *πολλῶν μέτα δούλων*, which may go indifferently with the words preceding and those following it, expresses the persons whose lot Cassandra is to share.

1005. See on v. 657. Peile rightly remarks that the intermediate thought is contained in the word *βία*.

1011. Haupt's *ἀλοῦσα* for *ἂν οὔσα*

Now within night's gloomy pale,
 Loud it roars in inward travail.
 Hoping not to unravel
 To timely purpose the entangled maze,
 While my soul is all ablaze.

CLYTEMNESTRA.

Thou too betake thee in—I mean Cassandra,
 Since Zeus with no harsh mind hath placed thee here
 With many slaves to share in our ablutions,
 Taking thy station near the household altar.
 Come, leave this ear, and be not proud of heart.
 Why, say they not Alcmena's son was brought
 Once, to be sold, and feel the yoke perforce?
 And, if such fortune needs must fill thy scale,
 To have masters old in wealth is mighty gain:
 But those who have reaped well, with no such hopes,
 Are harsh to slaves and ever in excess.
 Thou hast from us such welcome as is wont.

CHO. To *thee* she now stops speaking—a clear speech.
 Now, as thou liest within the toils of fate,
 Obey her, if thou would'st—perchance thou would'st not.

CLY. Nay, if so be she is not, like a swallow,
 Mistress of an unknown barbarian tongue,

is very ingenious; but beside that it would be scarcely correct, as *ἐντὸς ἀγρωμάτων* applies rather to the state of lying a captive than to the act of being caught, in his interpretation of v. 902 he has abundantly vindicated the use of *ἂν* with a participle; and indeed here he thinks "indiget hic locus explicatione non correctione." *ἀπειθοίης* has of course perplexed those who think *ἂν* entirely changes the sense of the optative. They are mostly inclined to borrow *ἂν* from the words preceding, where, as in Soph. CEd. T. 937, there seems to be enough and to spare: but except so far as it is

included in Paley's sensible remark, "quum nobis satis persuasum sit Atticos non dubitavisse etiam sine *ἂν* usurpare optativum, rationi consentaneum videtur vel facilius id fieri sicubi proxime præcesserit ea particula," such a process appears to be unsatisfactory and superfluous. Elmsley's remark that *ἴσως* stands for *ἂν* is true so far as it shews that *ἂν* is not indispensable: but it should have been generalized, to the effect that it is the context, not merely the presence or absence of the conditional particle, which determines whether the optative is to express a hypothesis or a wish.

ἔσω φρενῶν λέγουσα πείθω νιν λόγῳ.

1015

ΧΟ. ἔπου· τὰ λῶστα τῶν παρεστώτων λέγει.
πείθου, λιποῦσα τόνδ' ἀμαξήρη θρόνον.

ΚΛ. οὐ τοι θυραίαν τήνδ' ἐμοὶ σχολὴ πάρα
τρίβειν· τὰ μὲν γὰρ ἐστίας μεσομφάλου
ἔστηκεν ἤδη μῆλα πρὸς σφαγὰς πυρὸς,
ὡς οὔ ποτ' ἐλπίσασι τήνδ' ἔξειν χάριν.
σὺ δ' εἴ τι δράσεις τῶνδε, μὴ σχολὴν τίθει·
εἰ δ', ἀξυνήμων οὔσα, μὴ δέχει λόγον,
σὺ δ' ἀντὶ φωνῆς φράζε καρβάνῳ χερσί.

1020

ΧΟ. ἐρμηνέως ἔοικεν ἡ ξένη τοροῦ
δεῖσθαι· τρόπος δὲ θηρὸς ὡς νεαιρέτου.

1025

ΚΛ. ἢ μαίνεται γε καὶ κακῶν κλύει φρενῶν,
ἥ τις λιποῦσα μὲν πόλιν νεαίρετον
ἥκει, χαλινὸν δ' οὐκ ἐπίσταται φέρειν,
πρὶν αἵματηρὸν ἐξαφρίξασθαι μένος.
οὐ μὲν πλέω ρίψας ἀτιμωθήσομαι.

1030

1015. "Versus corruptus." Din-
dorf. "Non credo." Paley. If
there be any corruption, it does not
seem to lie in πείθω, for which Elms-
ley would read πείθε. ἔσω φρενῶν
is more difficult, though the φρενές
are certainly those of Cassandra, as
Klausen's note and quotation are
nothing to the purpose. It is pro-
bably merely a variation of the or-
dinary expressions, such as "words
entering into the mind," &c. But it
is just conceivable that the original
reading may have been something
like εὐ σωφρονεῖν λέγουσα, just as σω-
φρονεῖν εἰρημένον is used in v. 1591.

1018. θυραίαν τήνδε must be un-
derstood with Scholefield and Peile,
hic ante fores. The accusative is the
natural case here, as the notion of
θυραία does not belong to ἐμοὶ gene-
rally, but to ἐμὲ after τρίβειν, the
meaning not being "for me who
am before the doors, to wait," but

"for me to wait before the doors;"
so that if the text gave θυραία, as
Casaubon proposed, we should have
to take it as put by attraction for
θυραίαν, like "da justo sanctoque vi-
deri." τήνδε again is quite proper
here, as showing the intermediate
stage through which ὅδε is trans-
ferred from some other person close
to the speaker, or in the speaker's
mind, to the speaker himself. When
a man looks at himself as standing
on the very spot in question, he
naturally calls himself ὅδε; and thus
ὅδε comes to be used as synonymous
with ἐγὼ where no such local view
is taken. τήνδε then has here a pro-
priety which ἐμὲ would not have
had, even if it could have been used
without inelegance so immediately
before ἐμοί. This explanation may
seem harsh, as it undoubtedly is not
obvious at first sight: but it is at
least better than the others which

Thus speaking to her mind, I needs must move her.

CHO. O follow her! thou canst have no better counsel;
Comply, and leave this chariot-seat of thine.

CLY. Nay, I have no leisure to be waiting here
Before the doors: while by the central hearth
The victims stand for butchery at the fire,
As we ne'er hoped to see so glad a day.
Well, if thou wilt do ought of this, be quick,
Or, if thy ignorance knows not what I say,
At least for voice speak with thy barbarous hand.

CHO. Some clear interpreter the stranger seems
To want: her way is like a beast's new caught.

CLY. Aye, sure she's mad and follows her wild will,
She that has left a newly taken town
And now comes here, yet cannot bear the curb,
Till she has foamed away her bloody rage.
Well, I'll not spend more words, thus to be scorned.

have been brought forward, e. g. Klausen's *παρὰ τήνδε* (Cassandram) *θυραίαν*, Paley's *τρίβειν θυραίαν παρὰ τήνδε*, Haupt's *θυραίαν τρίβειν τήνδε* (verbis hance tractare), or that which he ultimately prefers from Bernhardt, *τρίβειν τήνδε θυραίαν*, sc. *τρίβην*, on the authority of *τρίτην ἐπενδίδωμι* v. 1353 and *ζεύξω βαρέϊαις* v. 1611.

1019. *τὰ μὲν γὰρ ἐστίας*. "for as regards the family altar," Peile, who admits also that *τὰ* may be joined with *μῆλα*, as Paley joins them, "the victims of the central hearth." A better explanation than either would be to suppose that Clytæmnestra speaks first generally and then corrects herself by specifying, "For the things belonging to the central hearth . . . the victims are placed already."

1024. This has been called a good example of a classical bull: and the absurdity is not removed by supposing Clytæmnestra to suit the action to the word, as in that case why should she speak at all? The

natural thing would have been, if the spectators were to be apprised of what she meant to do, that she should address the Chorus; and so Sewell appears to think; indeed he supposes that she actually does so as the text stands, referring *σὺ δὲ* to the Chorus, which can never be after *δέχει* immediately preceding, and rendering *καρβάνφ χέρι* "interpret hand," words not English in themselves, and entirely misrepresenting the Greek. Klausen's defence, "etsi enim concinnam orationem male intellexisset Cassandra, non poterat non scire multa verba singula et ita eorum quæ nunc dicit regina, sensum percipere," is very weak. The context evidently points to a total want of comprehension, the alternative which Clytæmnestra has before mentioned in vv. 1013, 14.

1027. "*κλύειν*. regi, obedire. Eadem metaphorica ratione Suppl. 717. *πρώρα οἶακος κλύουσα*." Klausen.

ΧΟ. ἐγὼ δ', ἐποικτεῖρω γὰρ, οὐ θυμώσομαι.
 ἴθ', ὦ τάλαινα, τόνδ' ἐρημώσας ὄχον,
 εἴκουσ' ἀνάγκη τῇδε καίνισον ζυγόν.

ΚΑΣΑΝΔΡΑ.

ὄτοτοτοτοῖ, πόποι, δᾶ. στρ. α'.
 ὦ ἄπολλον, ὦ ἄπολλον. 1036

ΧΟ. τί ταῦτ' ἀνωτότυξας ἀμφὶ Λοξίου;
 οὐ γὰρ τοιοῦτος ὥστε θρηνητοῦ τυχεῖν.

ΚΛ. ὄτοτοτοτοῖ, πόποι, δᾶ. ἀντ. α'.
 ὦ ἄπολλον, ὦ ἄπολλον. 1040

ΧΟ. ἥδ' αὔτε δυσφημοῦσα τὸν θεὸν καλεῖ,
 οὐδὲν προσήκοντ' ἐν γόοις παραστατεῖν.

ΚΑ. Ἄπολλον, Ἄπολλον, στρ. β'.
 ἀγνιᾶτ', ἀπόλλων ἐμός.
 ἀπώλεσας γὰρ οὐ μόλις τὸ δεύτερον. 1045

ΧΟ. χρήσειν ἔοικεν ἀμφὶ τῶν αὐτῆς κακῶν.
 μένει τὸ θεῖον, δουλίᾳ περ ἐν φρενί.

ΚΑ. Ἄπολλον, Ἄπολλον, ἀντ. β'.
 ἀγνιᾶτ', ἀπόλλων ἐμός.
 ἂ, ποῖ ποτ' ἤγαγές με; πρὸς ποῖαν στέγην; 1050

ΧΟ. πρὸς τὴν Ἀτρειδῶν· εἰ σὺ μὴ τόδ' ἐννοεῖς,
 ἐγὼ λέγω σοι· καὶ τάδ' οὐκ ἐρεῖς ψύθῃ.

ΚΑ. ᾄ ᾄ.

μυσόθεον μὲν οὖν, πολλὰ συνίστορα

1034. *καυρίζω* is "to use for the first time," a sense which the editors agree in giving to it here, though in Choeph. 492, which several of them compare, they understand it more or less differently. Whether we there read *ὡς ἐκαίνισαν* or *ᾧ σ' ἐκαίνισαν*, we must not understand it of the strange use to which the net was put, but of the net conceived of as a *new garment*, provided for Aga-

memnon on his return by Clytemnestra, as Deianira in Soph. Trachin. provides the tunic for Hercules, that he may appear *θυτῆρα καυρῶ καυρὸν ἐν πεπλώματι*.

1047. *δουλίᾳ περ ἐν φρενί* (Schutz) is one of those emendations which are seen at once to be true, however we might have otherwise acquiesced in Robortello's reading *παρόν*, adopted by Paley, who compares

CHO. But I will not be angry, for I pity her;
Come now, poor sufferer—leave that ear alone,
Yield to thy fate, and try on this new yoke.

CASSANDRA.

O woe, woe, woe, Gods and Earth!

Apollo! Apollo!

CHO. Why hast thou cried woe! woe! for Loxias?
He's not the God to have a mourner with him.

CASS. O woe, woe, woe, Gods and Earth!

Apollo! Apollo!

CHO. There 'tis again! her ill tongue calls the God
Who has no business to stand by in wailing.

CASS. Apollo! Apollo!

Aguieus! Apollo of mine!

Thou hast destroyed me quite this second time.

CHO. She seems as if she'd tell of her own woes:
Heaven still is there, albeit in her slave's mind.

CASS. Apollo! Apollo!

Aguieus! Apollo of mine!

Ha! whither hast thou led me? to what roof?

CHO. To the Atridae's: if thou know'st not that,
I tell it thee: thou wilt not find it false.

CASS. Ah! ah!

Say rather a godless one, conscious of yore

Eurip. Orest. 1180, or even in Klausen's explanation of the MSS. *παρ' εἶν.*

1054. Lachmann, whom Klausen and the two last English editors follow, rightly makes *πολλὰ συνίστορα* κ. τ. λ. nominatives in parenthesis. The other construction, making *συνίστορα* a verbal governing an accusative, requires the alteration of *ἀπράναι*, though Peile has gone too far in objecting that *συνίστορα* could not well mean *conscious of*, as it obviously only comes to

mean *a witness*, because a witness is *ἵστωρ σὺν τῷ δεδρακότι*. The parenthesis probably closes after *κάρταναι*, so as to leave *ἀνδρὸς σφαγείον* κ. τ. λ. in apposition with *μισόθειον* (*στέγην*). In this connection there is no occasion to read *ἀνδρὸςσφαγείον* with Paley after Symmons and Dobree, as if the compound can mean "a place for killing men," the simple word may surely mean "a place for killing." If this be inadmissible, it will be better to understand it in its ordinary sense of a *sacrificial vessel*,

- αὐτοφύονα κακά τε κάρτάναι,
 ἀνδρὸς σφαγεῖον, καὶ πέδον ῥαντήριον. 1055
- ΧΟ. εἵκειν εὖρις ἢ ξένη, κυνὸς δίκην,
 εἶναι, ματεύειν δ' ὦν ἀνευρήσει φόνον.
- ΚΑ. ᾧ ᾧ. ἀντ. γ'.
 μαρτυρίοισι γὰρ τοῖσδ' ἐπιπείθομαι, 1060
 κλαιόμενα τάδε βρέφη σφαγὰς,
 ὀπτάς τε σάρκας πρὸς πατρὸς βεβρωμένας.
- ΧΟ. ἧ μὲν κλέος σοῦ μαντικὸν πεπυσμένοι
 ἧμεν· προφήτας δ' οὔτινας μαστεύομεν.
- ΚΑ. ἰὼ πόποι, τί ποτε μῆδεται;
 τί τόδε νέον ἄχος μέγα 1066
 μέγ' ἐν δόμοισι τοῖσδε μῆδεται κακὸν
 ἄφερτον φίλοισι,
 δυσίατον; ἀλλὰ δ' ἐκὰς ἀποστατεῖ.
- ΧΟ. τούτων αἰδρίς εἰμι τῶν μαντευμάτων. 1070

removing the parenthesis and making the murders, the ropes, the σφαγεῖον, and the floor so many objects successively presented to Cassandra's imagination, than to introduce any change, as the present reading is strongly confirmed by a similar use of ἀνδρὸς in v. 1432, ἀνδρὸς οἰζὺς, the bane of a man or husband, and in Choeph. 534, ἀνδρὸς ὄψανον. κακά τε κάρτ. (Peile, after Pauw and Hermann) seems better than κακά κάκ' ἀρτ. (Dindorf) or κακά καὶ ἀρτ. (Paley), though the last may very well have been changed by copyists who wished to avoid the concurrence of the diphthong and vowel. Paley objects to the meaning commonly given to ῥαντήριον, "sprinkled," as contrary to analogy, and prefers making it equivalent to ἀπορραντήριον, "locus uti servabatur aqua ad conspergendam victimam vel ad lustrationem adhibita;" but the whole floor of the house would not be an ἀπορραντήριον, which would more na-

turally consist of a vessel or trough:—and the passive use of σωτήριος in Soph. Œd. C. 487, adduced by Peile, justifies a similar acceptance here, though the floor might be called ῥαντήριον actively, as sprinkling with blood those who trod on it.

1058. In this verse the authority for ματεύει (for which the MSS. generally give μαντεύει) is superior to that for ματεύειν, while it is vain to argue, as Paley does, for ἂν εὐρήσῃ as the old reading, as ΑΝΕΥΡΗΣΕΙ would equally represent both in an ancient text, and εὐρήσει is actually the reading of the Med. MS. (ap. Blomf.)

1061. τάδε is constructed like τάδε μὲν Περσῶν in Persæ 1.

1064. προφήτας δ' οὔτινας μαστεύομεν. τοὺς λέγοντας ἡμῖν περὶ σοῦ. Schol.: followed by Blomfield; but this would yield a very barren sense; nor is Peile's interpretation, that no prophets are needed in a matter of fact like the slaughter of Thyestes' children, much better, as the whole

Of many a fearful tale of sin,

Death-ropes, and kin destroyed by kin—

A human slaughterhouse, with dripping floor.

CHO. The stranger seems to be sharp-scented, like

A hound, and seeks for those whose blood she'll find.

CASS. Ah! ah!

Why, here is the witness whose tale I allow,

These children with their throats cut fresh,

Crying for their own roasted flesh,

On which their father, see! has supped but now.

CHO. Most true, we have heard of thy prophetic fame;

But as for prophets, we require them not.

CASS. O all ye gods! what will she put to proof?

What is this evil she intends,

A fresh one, great too, great, beneath this roof,

A horror to her friends

And hard to cure? but Help stands far aloof.

CHO. These bodings now I have no knowledge of:

context shows that the mention of the part does not strike the Chorus as inconsistent with Cassandra's reputation for prophetic power, though the mixture of past and future perplexes and horrifies them. Stanley's "de futura cæde" is too definite, as they do not see that any murder is to be perpetrated, in spite of their unconscious foreshadowings of the event in their last song. Klausen has given the meaning which before referring to the several commentators I had always supposed to be the natural and only one—"We are not anxious for prophets," a sentiment for which he aptly refers to vv. 1097, 241.

1066. ἄχος, the obvious correction of the common unmetrical reading ἄχθος, is found in the Florentine and Farnese MSS. Bothe and Butler prefer ἄγος; but that would rather

have been corrupted into ἄλγος, as in Choeph. 155. As to the construction, Blomfield supposes ἄχος to be the nom.—which is needless, and contradicted by the parallel passage, v. 1218. Paley puts the note of interrogation after μέγα, making the remainder a categorical statement. The rest, such as Klausen and Peile, print as Blomfield has done, though referring μήδεαι to Clytæmnestra. In that case it will be better to place a comma before κακόν, which will thus be removed from the chance of confusion with ἄχος and its epithets, and go with ἄφερον.—I cordially agree with Peile, that it is much better to understand ἀλκά in a general sense, than with the Scholiast and Paley to refer it to Orestes, or with Klausen, to Menelaus.

ἐκεῖνα δ' ἔγνων· πᾶσα γὰρ πόλις βοᾷ.

ΚΑ. ἰὼ τάλαινα, τόδε γὰρ τελεῖς ; ἀντ. δ'.

τὸν ὁμοδέμνιον πόσιν

λούτροισι φαιδρύνασα—πῶς φράσω τέλος ;

τάχος γὰρ τόδ' ἔσται.

1075

προτείνει δὲ χεῖρ' ἐκ χερὸς ὀρεγομένα.

ΧΟ. οὐπω ξυνῆκα· νῦν γὰρ ἐξ αἰνιγμάτων
ἐπαργέμοισι θεσπάτοισ ἀμηχανῶ.

ΚΑ. ἔ, ἐ, παπαῖ παπαῖ, τί τόδε φαίνεται ; στρ. ε'.

ἢ δίκτυόν τί γ' Ἀιδου ;

1080

ἀλλ' ἄρκυς ἢ ξύνευνος, ἢ ξυναιτία

φόνου. στάσις δ' ἀκόρετος γένει

κατολολυξάτω θύματος λευσίμου.

ΧΟ. ποίαν Ἐρινὺν τήνδε δώμασιν κέλει στρ. στ'.

ἐπορθιάζειν ; οὐ με φαιδρύνει λόγος.

1085

ἐπὶ δὲ καρδίαν ἔδραμε κροκοβαφῆς

σταγῶν, ἅτε καιρία πτώσιμος

ξυνανύτει βίου δύντος αὐγαῖς.

ταχεῖα δ' ἅτα πέλει.

1076. The occurrence of ὀρέγματα in a similar passage, Choeph. 426, is no reason for introducing it here, as ὀρεγομένα makes equally good sense, and an equally good parallel. ὀρεγμένα, the reading of the Flor. and Farn. MSS. is, as Peile has seen, merely an attempt at metrical correction.

1077. ἐξ αἰνιγμάτων is constructed like ἐξ ἀπιστίας in v. 257, where see the note. In Choeph. 887. ξυνῆκα τοῦπος ἐξ αἰνιγμάτων, the words contain rather the notion of *unravelling*, ἐκτολοπεύειν, just as *out of* in English might express either the *cause* or the *issue* of a thing.

1083. θύματος λευσίμου must be 'sacrificium lapidatione dignum,' as Heath and Blomfield translate it,

not 'lapidatione factum,' which would make the sacrifice to be that of Clytemnestra, a notion foreign to the fact, and consequently by the prophetic mind of Cassandra, unless the words be supposed to be used either vaguely, without reference to any precise object, or as a denunciation, calling the Furies to exult over the death Clytemnestra deserves; to meet which I have retained in my version "sacrificial stoning." That stoning was the *natural* punishment appears from v. 1587, where λεύσιμος occurs actively.

1086. κροκοβαφῆς σταγῶν is a bold expression, founded, as Stanley remarks, on the common opinion, that in excessive fear the blood runs back

The last I knew: the whole town rings with them.

CASS. O wretch! what is it this thou art about?

Giving thy wedded lord the cheer
Of bathing? How shall I the end tell out?
For it will soon be here.

See! see! hand after hand she's stretching out.

CHO. I understand not yet: her riddling strain

Perplexes me with these dim oracles.

CASS. Ha! ha! O horror! what does this look like?

Some net of Hades' owning?
That snare is his own wife: she helps to strike
The blow—now let the 'vengeful Chorus shriek
In horror o'er the sacrificial stoning!

CHO. What fury art thou bidding raise a scream

Within? such words my soul can never cheer.

Back to the heart the saffron shower
Is running, which in man's last hour
Keeps pace with life's departing beam—
But Ate 'll soon be here.

to the heart.—Paleness thus over-
spreads the countenance; and hence
it is an easy transition to imagine
the colour of the blood itself to be

changed to yellow. Symmons makes
an apposite reference to Massinger,
Emperor of the East IV. 4.

My blood within me turns, and through my veins
Parting with natural redness, I discern it
Changed to a fatal yellow.

Singularly inappropriate on the con-
trary is Blomfield's quotation from
Shakspeare, "dear as the ruddy
drops that visit my sad heart."

1087. *καίρια* has been felicitously
evolved by Dindorf out of the wreck
of the readings of MSS. and old
editions, *καὶ δωρία, καὶ διρία, καὶ δορία*.
Preceding editors have generally
acquiesced in Casaubon's *καὶ δορί*,
which necessitated a change also in
πτώσιμος. With regard to the sense,
Paley makes *καρδίαν* the antecedent
to *ἄτε καίρια πτώσιμος*, which is
strained to the last degree. Peile's
mortal, critical, is doubtless the

meaning of *καίρια*, though I have
heard it suggested, very ingeniously,
to construe it "momentarily,"—the
blood trickling down drop by drop.
πτώσιμος can be nothing else but
this trickling; both Klausen's *circumfusum*
and Peile's *failing or sinking* are unnecessary
deviations from the plain sense. The Chorus
does not mean to say that it is sinking in
death, but that the same drop which
falls in death is trickling to its heart:
nor do the words necessarily imply
similar sensations, though that is
probably intended.

- ΚΑ. ἃ ἅ· ἰδοὺ ἰδοῦ· ἄπεχε τῆς βοὸς ἀντ. έ. 1091
 τὸν ταῦρον· ἐν πέπλοισιν
 μελαγκέρων λαβοῦσα μηχανήματι
 τύπτει· πίτνει δ' ἐν ἐνύδρῳ τεύχει.
 δολοφόνου λέβητος τύχαν σοὶ λέγω.
- ΧΟ. οὐ κομπάσαιμ' ἂν θεσφάτων γνώμων ἄκρος ἀντ. στ'. 1096
 εἶναι· κακῷ δέ τῳ προσεικάζω τάδε.
 ἀπὸ δὲ θεσφάτων τίς ἀγαθὰ φάτις
 βροτοῖς στέλλεται; κακῶν γὰρ δίαί
 πολυεπεῖς τέχναι θεσπιωδὸν
 φόβον φέρουσιν μαθεῖν. 1100
- ΚΑ. ἰὼ, ἰὼ ταλαίνας κακόποτμοι τύχαι· στρ. ζ.
 τὸ γὰρ ἐμὸν θροῶ πάθος †ἐπεγχεάσα.
 ποῖ δὴ με δεῦρο τὴν τάλαιναν ἤγαγες;
 οὐδέν ποτ' εἰ μὴ ξυνθανομένην. τί γάρ;
- ΧΟ. φρενομανῆς τις εἶ θεοφόρητος, ἀμ- στρ. η'. 1106
 φῖ δ' αὐτὰς θροεῖς
 νόμον ἄνομον, οἷά τις ξουθὰ

1092. μελαγκέρῳ μηχανήματι, the reading which Klausen extracts from the Scholiast does not improve the passage, as "a black-horned instrument" is a strange expression for a black horn used as an instrument might be used. It might possibly mean an instrument with a handle of black horn, referring to the axe, but the epithet then would not be much to the purpose, and the sense of μηχανήματι is fixed by the passage Peile quotes, Choeph. 980, as in apposition with πέπλοις, in spite of the temptation to render it, as Potter does, by Milton's "two-handed engine."

1099. Why Hermann, Dindorf, and Paley should have changed θεσπιωδὸν into θεσπιωδοὶ is not very easy to see. There is surely nothing extraordinary in a hypallage, especially when its effect is to take an

epithet from a word which has one already and give it to one which has none.

1102. I have translated according to the ordinary reading ἐπεγχεάσα, though I am by no means so convinced of its genuineness as Butler and Peile seem to be. It is the inflicter, not the sufferer of sorrow, that is said to pour it into the cup; and so it is in the passages Peile refers to, vv. 1228, 1364. Seidler's ἐπ' ἄχεα σὰ is extremely ingenious, and possibly true, as the use of the accusative would be no bar to its reception, so long as the distinction between ἐπὶ with accus. upon in the sense of *motion*, and ἐπὶ with dat. upon in the sense of *rest*, is not lost sight of. Kennedy proposes ἐπ' ἔγχεσι, in my captivity, comparing such words as δοριάλωτος. It would be easy to multiply con-

CASS. Ha! ha! look, look! keep from the heifer there
 The bull! In that long clothing
 She catches his black horns as in a snare
 And strikes him! In the bath he falls! beware!
 I talk of the foul caldron's deed of loathing.

CHO. I would not plume myself on special skill
 In oracles: yet here I guess some harm.
 And sure, from those presaging seers,
 What good e'er came to mortal ears?
 Those wordy arts—they bring from ill
 Their tidings of alarm.

CASS. O woe for the grief of a wretched one's lot!
 For I mourn my own pain, having poured it on his.
 Where hast thou led me in my miseries?
 To die with him—nought else. And wherefore not?

CHO. Soul maddened art thou and heaven stirred,
 And for thyself dost wail
 In tuneless tune, like the tawny bird

jectures like ἐπ' ἔχθεσι, ἐπ' ἄχθεσι, ἐπ' ἄλγεσι, ἐπαχέουσα, as the reading of the antistrophe is equally fluctuating: but none of these carry conviction with them. In the next verse Paley's punctuation seems an improvement on the old one, which made the question end at ἤγαγες.

1107. ξουθός, like other words before pointed out, e. g. on v. 559, needs further examination than it has yet received. At first sight we are met by two different meanings assigned to it by ancient authorities, one referring to *colour*, the other to *sound* or *motion*. There can scarcely be a doubt that Paley is wrong in confining it entirely to the latter, as Athenæus (see Liddell and Scott) expressly speaks of it as a colour between ξανθός and πυρρός. All the instances too which have been quoted of its use will bear the sense of tawny, or something akin to it. The lines of Chæremon, Κόμαι δὲ κη-

ροχρῶτες, ὡς ἀγάλματος, Ξουθοῖσιν ἀνέμοις ἐνεπρύφων φορούμενοι, are explained by Symmons, very probably, and quite in keeping with what he elsewhere calls "the soft and voluptuous colouring of Chæremon," as though the poet, "talking of the beauty and yellowness of those waxen tresses that dallied in the wind," had said "in effect, that they communicated their auburn hue to the winds that played amongst them." He is less fortunate in his interpretation of the passage from the Anthology (IV. fol. 200) about the cicada, οὔρεσι καὶ σκιεραῖς ξουθὰ λαλεῦντα νάπαις, "chirping the chirp of the yellow insect," unless he means ξουθὰ not to be governed by λαλεῦντα, but to stand in apposition with it. The application of words signifying colour to sound is not altogether without example: the very word by which ξουθός is frequently translated, *fuscus*, is some-

ἀκόρετος βοᾶς, φεῦ, ταλαιναῖς φρεσὶν
 Ἴτυν Ἴτυν στένουσ' ἀμφιθαλῇ κακοῖς
 ἀηδὼν βίον.

1110

ΚΑ. ἰὼ, ἰὼ λιγείας μόρον ἀηδόνοσ' ἀντ. ζ'.

περιβάλλοντο γὰρ οἱ πτεροφόρον δέμας
 θεοὶ, γλυκύν τ' αἰῶνα κλαυμάτων ἄτερ·
 ἐμοὶ δὲ μίμνει σχισμὸς ἀμφήκει δορί.

ΧΟ. πόθεν ἐπισσύτους θεοφόρους τ' ἔχεις ἀντ. η'.

ματαίους δύας,

1116

τὰ δ' ἐπίφοβα δυσφάτῳ κλαγγᾷ
 μελοτυπεῖς, ὁμοῦ τ' ὀρθίοις ἐν νόμοις ;
 πόθεν ὄρους ἔχεις θεσπεσίας ὁδοῦ

κακορρήμονας ;

1120

ΚΑ. ἰὼ γάμοι, γάμοι στρ. θ'.

Πάριδος, ὀλέθριοι φίλων.

ἰὼ Σκαμάνδρου πάτριον ποτόν·
 τότε μὲν ἀμφὶ σὰς αἰόνας τάλαιν'
 ἦνυτόμαν τροφαῖς·

1125

νῦν δ' ἀμφὶ Κωκυτόν τε κᾶχερουσίους
 ὄχθους ἔοικα θεσπιφodήσειν τάχα.

ΧΟ. τί τόδε τορὸν ἄγαν ἔπος ἐφημίσω ; στρ. ι'.

νεογνὸς ἀνθρώπων μάθοι.

πέπληγμαι δ' ὑπαὶ δῆγματι φοινίῳ,

1130

δυσαλγεί τύχα μινυρὰ θρεομένας,

θραύματ' ἐμοὶ κλύειν.

ΚΑ. ἰὼ πόνοι, πόνοι ἀντ. θ'.

times applied to a voice, in the sense of *hollow*. Still words like ξέω, ξύω, ξόως, with which it is clearly connected, make for a sense implying vibration. Possibly, as in αἰωλος, the notion of movement may be the primary one, and thence, as the ancients seem to have been sensible of the connection of colour with the motion of light, the sense

of tawny hue may have been derived. ξανθός is another word palpably in the same predicament, standing in a similar relation to ξαίνω. But more sifting is wanted than can be attempted here. Paley does not seem clear whether the sound of flying or of singing is the one intended.

1108. ταλαίνας for ταλαίνας is the

Moaning alas ! in ceaseless song
Itys ! Itys ! all her sad life long,
Unhappy nightingale.

CASS. O woe for the shrill-singing nightingale's fate !
For the gods all about her a body have thrown
With wings, and pleasant life without a groan :
But me the sharp blade's cleaving must await.

CHO. Whence hast thou, rushing on heaven-borne,
This anguish, all in vain,
Sounding as from an ill-toned horn
Grim fear, and eke an Orthian lay ?
Whence come the limits of thy way,
Terms of ill-boding strain ?

CASS. O wedding ! fatal wedding
Of Paris, to his friends a death !
O Xanthus, river of my father's drink !
Once on thy grassy margin treading
I passed my life's young spring ;
But now beneath
By Acheron and Coeytus' dismal brink
Too soon must I my sad forebodings sing.

CHO. What word is this thou hast said too plain ?
A babe might learn it, 'tis so clear.
I am stabbed beneath with a deadly pain
As thou wail'st thy fate in that sharp shrill strain.
Heart-crushing sound to hear.

CASS. O battle ! cruel battle.

correction of Vettori.

1112. As all emendation must be uncertain in the present state of the strophe, I have allowed the old reading (though there is sufficient variation in the MSS. to create a question even on the point of antiquity) περιβάλλοντο γὰρ κ. τ. λ. to stand.

1119. To the instances given by the commentators of ὁδὸς or ὁμιος used in a similar manner to θεσπεσίας ὁδοῦ here, add Eurip. Phœn.

911, ἄκουε δὴ νῦν θεσφάτων ἐμῶν ὁδόν.
(I now see that it has been already adduced by Haupt.)

1128. Blomfield and Paley, by placing a note of interrogation after ἐφημίσω, avoid the questionable construction of τὶ in the oratio obliqua or subjoined clause, which should have been more amply defended and illustrated by those who have retained it.

πόλεος ὀλομένας τὸ πᾶν.
 ἰὼ πρόπυργοι θυσίαι πατρὸς
 1135 πολυκανεῖς βοτῶν ποιονόμων. ἄκος δ'
 οὐδὲν ἐπήρκεσαν,
 τὸ μὴ πόλιν μὲν, ὥσπερ οὖν ἔχει, παθεῖν.
 ἐγὼ δὲ θερμόνους τάχ' ἐν πέδῳ βαλῶ.

ΧΟ. ἐπόμενα προτέροισι τάδ' ἐφημίω. ἀντ. ι'.
 καὶ τίς σε κακοφρονῶν τίθη- 1141
 σι δαίμων ὑπερβαρὴς ἐμπίτνων,
 μελίζειν πάθη γοερὰ θανατοφόρα·
 τέρμα δ' ἀμχανῶ.

ΚΑ. καὶ μὴν ὁ χρησμός οὐκέτ' ἐκ καλυμμάτων 1145
 ἔσται δεδορκῶς, νεογάμου νύμφης δίκην·
 λαμπρὸς δ' εἴοικεν ἡλίου πρὸς ἀντολὰς
 πνέων ἐσήξιν, ὥστε κύματος δίκην
 κλύζειν πρὸς αὐγὰς τοῦδε πῆματος πολὺ
 1150 μεῖζον· φρενώσω δ' οὐκέτ' ἐξ αἰνιγμάτων.
 καὶ μαρτυρεῖτε συνδρόμῳ ἵχνος κακῶν
 ῥινηλατούσῃ τῶν πάλαι πεπραγμένων.
 τὴν γὰρ στέγην τήνδ' οὐποτ' ἐκλείπει χορὸς
 ξύμφθογγος, οὐκ εὖφωνος· οὐ γὰρ εὖ λέγει.
 1155 καὶ μὴν πεπωκῶς γ', ὡς θρασύνεσθαι πλέον,
 βρότειον αἶμα, κῶμος ἐν δόμοις μένει,

1139. The common reading must keep its ground against the several conjectures which have been proposed, as *θερμόνους* has all the marks of genuineness about it, while the only probable reading which would not require it to be altered, Blomfield's *τάδ' for τάχ'*, would produce but a lame conclusion to the sense in Cassandra's scattering of the garlands, as compared with that supplied by the mention of her actual death. Still, *βαλῶ* is very harsh, as even if *ἐμαντὴν* were inserted, it would rather express a voluntary than a compul-

sory fall. Haupt's *θερμὸν οὖν στάγμ'* is the most extraordinary suggestion, completely spoiling the metre. *θερμόνους* must doubtless be taken closely in connection with *βαλῶ*, so as to give the sense of Klausen's *θερμὸν νοῦν*, just as in v. 101, if *φαίνουσ'* be correct, it may be joined with *ἀγανὰ*, as if put for *φαίνονσα τὴν ἀγανότητα*.

1149. *πρὸς αὐγὰς* has been well illustrated by the Oxford translator, who calls attention to the fact that at sunrise the waves seem to spring up as if to meet the light. "De

Waged round a city all o'erthrown !
 O for my sire's protective sacrifice,
 The slayer of the pastured cattle !
 Yet all was nothing worth

To shield the town

From falling to that depth where now it lies :
 But I shall soon press my hot breast to earth.

CHO. This strain is like that thou pour'dst of late :
 And sure some baleful demon's spell
 Falling on thee with a heavy weight
 Has bound thee to chant of thy piteous fate :
 But the end I cannot tell.

CASS. Aye, but the oracle no more shall peer
 Out from his veil, as 'twere a new-wed bride :
 No ; clear I see him rushing with a blast
 To the sun's rising, so as, like a wave,
 To dash a greater woe than this one up
 To light : but I'll no longer teach by riddles.
 And bear me witness, as concurrently
 I scent the trace of evils done long since—
 For this roof here a Chorus ne'er forsakes,
 Harsh, though concordant : for they speak not well.
 Aye, now that it has drunk, to inspire it more,
 Man's blood, there lingers in the house a revel

hoc judicent," says Butler, "qui solis ortum inter navigandum viderint." It certainly gives additional force to the image, though the common sense of "dashing up to daylight," would have been sufficient against Auratus' correction *πρὸς ἀκτὰς* and Blomfield's *πρὸς αὐτὰς*. If *κλύζειν* be taken actively, *κύματος δίκην* must be referred not to the subject, but to the object of the verb.

1151. *ῥυηλατούση* may be taken either with *μαρτυρεῖτε*, in which case *συνδρόμως* will be keeping close on the track, and as it were running along with it ; or with *συνδρόμως*,

when the metaphor will be from one running side by side with a dog, and so being able to attest its success.

1156. Paley rightly observes that Donaldson (*Theatre of the Greeks*, p. 51) has thrown great light on this passage, referring it to the custom of drunken revellers, who used generally to "wander forth, flown with insolence and wine," but sometimes, as here, would not quit the tavern, though well drunk. Thus we see how every word tells ;—the company of Furies has drunk human blood for wine ; but this has not

δύσπεμptos ἔξω, ξυγγόνων Ἐρινύων.
 ὕμνοῦσι δ' ὕμνον, δώμασιν προσήμεναι,
 πρῶταρχον ἄτην· ἐν μέρει δ' ἀπέπτυσαν
 εὐνάς ἀδελφοῦ τῷ πατοῦντι δυσμενεῖς.
 ἡμαρτον, ἣ θηρῶ τι τοξότης τις ὥς;
 ἣ ψευδόμαντίς εἰμι θυροκόπος φλέδων;
 ἐκμαρτύρησον προὔμοσας τό μ' εἰδέναί
 λόγῳ παλαιᾷς τῶνδ' ἀμαρτίας δόμων.

1160

ΧΟ. καὶ πῶς ἂν ὅρκος πῆμα γενναίως παγὲν
 παιώνιος γένοιτο; θαυμάζω δέ σου,
 πόντου πέραν τραφέισαν, ἀλλόθρουν πόλιν
 κυρεῖν λέγουσαν ὥσπερ εἰ παρεστάταις.

1165

ΚΑ. μάντις μ' Ἀπόλλων τῷδ' ἐπέστησεν τέλει.

ΧΟ. μῶν καὶ θεός περ ἰμέρῳ πεπληγμένος;

1170

ΚΑ. προτοῦ μὲν αἰδῶς ἦν ἐμοὶ λέγειν τάδε.

had the effect of satisfying them, but rather that of making them more turbulent, and inclining them to resist the wishes of the owner of the house, who would fain get rid of them.

1158. "I agree with Klausen in referring *πρῶταρχον ἄτην* to the murder of Thyestes' children by Atreus, and not, as Blomfield and others after Schutz have done, to the murder of Myrtilus by Pelops . . . first, because Æschylus has not made express mention of Myrtilus, which both the later Tragedians have been careful to do, and secondly, because the words *ἐν μέρει δ' ἀπέπτυσαν* have much more the air of an explanation of the preceding context than of a continuation of it." Peile.

1160. "Difficile est dictu utrum *δυσμενεῖς* sit recti an accusativi casus. Lectus Atræi haud injuria *hostilis*, sc. *exitialis*, dici poterat Thyestæ, qui eum conculcaverat, sed et Furie eadem de caussa Thyestæ infensæ dici possint. Nescio tamen an præstet cum *εὐνάς* conjungere :

ita enim epitheta plerumque apud poetas poni solent." Butler. (*cure secundæ* apud Peile.) If *ἀπέπτυσαν* κ. τ. λ. be the continuation of *πρῶταρχος ἄτην*, that being the murder of Thyestes' children, *δυσμενεῖς* must agree with *εὐνάς*, as without such an epithet it would seem as though the pollution of the bed and not the terrible vengeance exacted for it were the object of the Furies' hatred.

1161. *θηρῶ* is Canter's correction for *τηρῶ*, which Klausen alone retains. *τηρῶ* might certainly be applied to an archer keeping his eye on an object; but this is not the proper opposite to *ἡμαρτον*, which requires *θηρῶ*, or a word similar in sense.

1165. Symmons is the only one of the recent writers on the Agamemnon who has questioned the necessity of reading with Auratus *πῆγμα* for *πῆμα*. He translates "How could an oath, the evil fixed so fast, Help it or cure?" making *πῆμα* κ. τ. λ. the case absolute. I have preferred understanding it as governed by *παιώνιον*,

Hard of expulsion—of the sister Furies.
A song they sing, all sitting by the halls,
The primal curse; and each in turn they loathe
The brother's bed that spared not its defiler.
Missed I, or catch I ought as archer should?
Or am I as some lying streetdoor canter?
Bear witness with an oath that I know well
By tale the old transgressions of this house.

CHOR. How could an oath so cure the evil fixed
From generations? but I wonder at thee
That, bred beyond the sea, thou hitt'st in talk
A foreign town, e'en as thou hadst been there.

CASS. The seer Apollo put me on this task.

CHOR. What, though a god, o'ercome by fond desire?

CASS. 'Till now I was ashamed to speak of this.

and have rendered γενναῖως "from generations," though it may undoubtedly mean *firmly* fixed—fixed, that is, so as not to disgrace its parentage, or, as we should say, genuinely, like ἡ γενναία ῥύπανσις, Plato, Rep. VIII. 544 C. It has sometimes struck me that πήγματα should take the place of πῆματα in Prom. 442. τῶν βροτοῖς δὲ πῆματα, where Heath has proposed εὐρήματα, Burges πλάσματα, from a MS. reading παίσματα. πήγματα would then be "the things which I fixed or established among mortals," though it must be confessed that such a use of the word would be rather harsh, and a careful consideration of vv. 442-6 will afford grounds for justifying the common reading. παιώνιον may be defended, as meaning "a healing thing;" but it is better to read παιώνιος with the Farnese MS., as it is easy to suppose that the neuter was introduced by those who did not understand the construction of πῆμα.

1169. Klausen in vain attempts to defend the old arrangement of

this and the following lines, according to which vv. 1169, 71 were followed by 1170, 2. Independently of the στιχομυθία, the sense of v. 1172, which he fruitlessly endeavours to explain as a reason suggested by the Chorus for Apollo falling in love with Cassandra, is decisive against him. He asks, "Cujusmodi est hæc doctrina, quæ virginalem pudorem judicet esse nimiam mollitiem?" but the Chorus simply means that in circumstances which call forth deep feeling conventionalities are disregarded, ἀβρύνεται being said only with reference to the occasion. Similar expressions might easily be accumulated: thus in Eurip. Phœn. 1276, 'Αντ. αἰδούμεθ' ὄχλον. 'Ιο, οὐκ ἐν αἰσχύνη τὰ σά; and several times in Iph. Aul. v. 858. οὐχ ἀβρύνομαι τῷδ'. ἡ τύχη γὰρ οὐκ ἔα. v. 901. τί γὰρ ἐγὼ σεμνύνομαι; v. 1343, 4. οὐκ ἐν ἀβρότητι κείσαι πρὸς τὰ νῦν πεπτωκότα. ἀλλὰ μίμν' οὐ σεμνότητος ἔργον, ἣν δυνώμεθα: (supposing the last line to be genuine).

ΧΟ. ἀβρύνεται γὰρ πᾶς τις εὖ πράσσων πλέον.

ΚΑ. ἀλλ' ἦν παλαιστής, κάρτ' ἐμοὶ πνέων χάριν.

ΧΟ. ἦ καὶ τέκνων εἰς ἔργον ἤλθετον νόμφ;

ΚΑ. ξυναινέσασα Λοξίαν ἐψευσάμην.

1175

ΧΟ. ἥδη τέχναισιν ἐνθέοις ἡρημένη;

ΚΑ. ἥδη πολίταις πάντ' ἐθέσπιζον πάθη.

ΧΟ. πῶς δῆτ' ἄνατος ἦσθα Λοξίου κότφ;

ΚΑ. ἔπειθον οὐδέν' οὐδέν, ὥς τὰδ' ἤμπλακον.

ΧΟ. ἡμῖν γε μὲν δὴ πιστὰ θεσπίζειν δοκεῖς.

1180

ΚΑ. ἰοὺ ἰοὺ, ὦ κακά.

ὕπ' αὖ με δεινὸς ὀρθομαντείας πόνος
στροβεῖ, ταρασσων φροιμίους †ἐφημίους.

ὁράτε τούσδε τοὺς δόμοις ἐφημένους

νέους, ὀνείρων προσφερεῖς μορφώμασιν;

1185

παῖδες, θανόντες ὥσπερ εἰ πρὸς τῶν φίλων,

χεῖρας κρεῶν πλήθοντες οἰκείας βορᾶς,

σὺν ἐντέροις τε σπλάγχν', ἐποίκτιστον γέμος,

πρέπουσ' ἔχοντες, ὧν πατὴρ ἐγέυσατο.

ἐκ τῶνδε ποινὰς φημι βουλεύειν τινα

1190

λέοντ' ἀναλκιν ἐν λέχει στρωφόμενον

οἰκουρὸν, οἴμοι, τῷ μολόντι, δεσπότη

1174. I have not adopted Elmsley's *ἡλθέτην*, not being satisfied that he is right in introducing it. "Multa Tragicorum et Aristophanis loca correxit ad Eurip. Med. 1041," says Butler; a number of instances which must surely have some weight in an induction. Even supposing that *-την*, *-την* was the Attic usage, we are not to look for a fully developed Atticism in Æschylus.

1178. *ἄνατος* for *ἄνακτος* here, and *οὐδέν* for *οὐδέν* in the next line, are Canter's corrections. I have not thought it worth while in general to notice the fact of a correction having been made when it has long formed part of the received text, unless any

of the later editors has thought it worth while to dispute it. This Haupt does here, as in other places, making out untenable defences for the old reading, yet eventually saying, "recipiendam nihilominus putavi Canteri emendationem," and this without giving any reason for his decision.

1183. *ἐφημίους* is universally admitted to be corrupt, none but Klausen and Haupt even hinting that any sense could possibly be extracted from it. There is however no other reading to take its place, though Jacobs' *ἐφυμνίους*, adopted by Blomfield, is generally considered to have the best claim. All that can

CHO. Aye, for when prospering, folks are delicate.

CASS. He was a champion breathing favour o'er me!

CHO. And did ye come to wedlock and its work?

CASS. I first agreed to Loxias, then deceived him.

CHO. What, when already mistress of his art?

CASS. Already I foretold my townsmen's woes.

CHO. And how then didst thou 'scape from Loxias' wrath?

CASS. I gained no credence, since I had done this wrong.

CHO. Well, we at least see truth in what thou say'st.

CASS. O! O! misery!

Again the sharp pang of true prophesying

Whirls me, and with its preludes makes me mad.

Look, look! see ye those youths there in the house

Sitting, in semblance like the forms of dreams?

Aye, children, butchered as it were by friends,

With hands full of the meat of their own flesh,

Stand forth! their entrails too they carry with them,

A piteous load—which their own father tasted!

And 'tis for this I say there's plotting vengeance

A dastard lion, wallowing in the bed,

Waiting, ah me, for him that comes, that master

be made out is, that *-ιους* was the termination of the real word, that being the only part left after that which belongs to *ἐφημένους* in the next line, the obvious source of the confusion, has been rejected: and even that is not quite certain, as the Venetian and Farnese MSS. give *ἐφημένους* or *ἐφημένους* here, so that it is possible that the whole word may have been lost in the confusion.

1186. Paley joins *ὥσπερ* with *παῖδες*, but the order of the words seems rather against this. Klausen, taking it with *πρὸς τῶν φίλων*, and understanding it "as is natural that they should die by the hands of their friends," discovers a bitter irony in the passage: but I am inclined to think that it means no

more than "slain, it would seem," or "slain, to all appearance." She does not see the murder, but she has a consciousness of what has taken place.

1187. It is surely better to make *οἰκίας βορᾶς* with Butler in apposition to *κρεῶν*, than to suppose an accumulation of genitives with Peile. The case in v. 1209, to which the latter refers, is not parallel, as there both genitives belong to *δαῖτα*, separately, and in different senses, like *εὐνῆς παροψώνημα τῆς ἐμῆς χλιδῆς*, v. 1418.

1192. Paley has anticipated me in proposing *οἶμαι* for *οἶμοι*; and I fancy I have seen it suggested by some one elsewhere. If *οἶμοι* be correct, it is probably the piteousness of the whole matter that is meant.

ἐμῷ· φέρειν γὰρ χρὴ τὸ δούλιον ζυγόν.

νεῶν τ' ἄπαρχος Ἰλίου τ' ἀναστάτης

οὐκ οἶδεν, οἷα γλῶσσα μισητῆς κυνὸς

1195

λέξασα κάκτείνασα φαιδρόνους, δίκην

Ἄτης λαθραίου, τεύξεται κακῇ τύχῃ.

τοιαῦτα τολμᾷ· θῆλυς ἄρσενος φονεὺς

ἐστίν. τί νιν καλοῦσα δυσφιλὲς δάκος

τύχοιμ' ἄν; ἀμφίσβαιναν, ἣ Σκύλλαν τινὰ

1200

οἰκοῦσαν ἐν πέτραισι, ναυτίλων βλάβην,

θύουσαν αἶδου μητέρ', ἄσπονδον τ' ἄρην

φίλοις πνέουσαν; ὥς δ' ἐπωλολύξατο

ἢ παντότολμος, ὥσπερ ἐν μάχης τροπῇ.

δοκεῖ δὲ χαίρειν νοστήμῳ σωτηρίᾳ.

1205

καὶ τῶνδ' ὅμοιον εἴ τι μὴ πείθω· τί γάρ;

τὸ μέλλον ἥξει. καὶ σύ μ' ἐν τάχει παρὼν

ἄγαν γ' ἀληθόμαντιν οἰκτείρας ἐρεῖς.

ΧΟ. τὴν μὲν Θυέστου δαῖτα παιδεῖων κρεῶν

ξυνῆκα καὶ πέφρικα· καὶ φόβος μ' ἔχει,

1210

κλύοντ' ἀληθῶς οὐδὲν ἐξεικασμένα.

τὰ δ' ἄλλ' ἀκούσας, ἐκ δρόμου πεσὼν τρέχω.

ΚΑ. Ἀγαμέμνονός σέ φημ' ἐπόψεσθαι μόρον.

ΧΟ. εὐφημον, ὦ τάλαινα, κοίμησον στόμα.

Symmons, referring it to what follows, gives it with great force, as indeed he has given the whole of this wonderful scene :

Upon his lair the rolling lion turns,
And keeps house close, until the coming of
My master! Said I master? out! alas!
I am a slave, and I must bear the yoke.

But in that case it would probably have had a different position.

1194. Klausen seems right in resisting Canter's substitution of ἄπαρχος for ἄπαρχος, referring to Choeph. 664. where the word is found in the best MSS.

1195. οἷα λέξασα οἷα τεύξεται. Peile, Paley: but there is no occasion to

take οἷα with λέξασα, which is brought in further to explain γλῶσσα. Bothe's λείξασα is ingenious, and avoids the necessity of adopting Canter's κάκτείνασα; but the past κτείνασα will not agree with the future τεύξεται. The tongue itself is said to devise the mischief, as the hand in Sept. 554 ὁρᾷ τὸ δράσιμον, so that we need not

Of mine :—for I must bear a slave's hard yoke.
 Ruler of vessels, overthrower of Troy,
 He knows not what the tongue of a hateful bitch
 That talked so long and smilingly, like Ate
 In secret, will devise him to his hurt !
 Such is her daring : Woman will be slayer
 Of Man ! What hateful monster shall I call her
 And hit it ? Amphisbæna ? or some Scylla
 Dwelling in rocks, the bane of mariners ?
 One of hell's Bacchante mothers, truceless war
 Outbreathing to her friends ?—and how she shouted,
 The all-daring one, as when the fight rolls back !
 She would be thought to joy in his return !—
 Well, 'tis all one if I persuade not—why ?
 The Future 'll come : and thou, here standing, soon
 Wilt sigh, and own my prophecy too true.

CHO. The Thyestean feast of children's flesh
 I knew and shuddered at : and terror holds me
 To hear the tale in truth, and nothing feigned.
 But, though I heard the rest, I lose the track.

CASS. I say thou shalt see Agamemnon's end.

CHO. Peace, peace, forlorn one, lull thy tongue to rest !

supply *μισσητή κύων* with Klausen, Peile, and Dindorf.

1202. *θύουσιν μητέρα* is equivalent to *θυιάδα*. Thus the meaning is not that Clytæmnestra is the mother of Hell in the sense of producing death, any more than *δίκτυον Αἰδου* in v. 1080 means a net to catch death, but that she is an infernal Bacchanal—"Pro *ἀρὰν* probabiliter corrigunt "Ἀρην, sed tamen vulgatum non offendit." Paley. *ἀσπονδόν* however points strongly to *ἄρην*. If *ἀρὰν* be retained, it must be taken after *πνέουσιν*, in spite of Klausen's objection, "*nihil est πνέιν ἀρὰν*," which is a more arbitrary assertion, amply disproved by such expressions as *πνέιν φόβον*, *κότον κ. τ. λ.* The friends

against whom the Bacchanal breathes war or curses are the friends of Clytæmnestra, as she herself is the Bacchanal.

1208. *ἐπωλολύξατο* is to be compared with *χαμαιπετὲς βόαμα προσχά- νης ἐμοὶ* in v. 889, not with *ἀνωλό- λυξα* in v. 568, much less with Clytæmnestra's speech *after* the death of Agamemnon, as the next line shows. "As in the battle when the tide rolls back," is Symmons' version of *ὥσπερ ἐν μάχης τροπῇ* : and I have also hit unconsciously on the same line with him just below, "The Thyestean feast of children's flesh."

1214. *εὐφημον—στόμα*. See the end of the note on v. 118, &c.

ΚΑ. ἀλλ' οὔτι Παιὼν τῶδ' ἐπιστατεῖ λόγῳ:

1215

ΧΟ. οὐκ, εἴπερ ἔσται γ' ἀλλὰ μὴ γένοιτό πως.

ΚΑ. σὺ μὲν κατεύχει, τοῖς δ' ἀποκτείνειν μέλει.

ΧΟ. τίνος πρὸς ἀνδρὸς τοῦτ' ἄχος πορσύνεται;

ΚΑ. ἡ κάρτ' ἀρ' ἂν παρεσκόπεις χρησμῶν ἐμῶν.

ΧΟ. τοῦ γὰρ τελοῦντος οὐ ξυνήκα μηχανήν.

1220

ΚΑ. καὶ μὴν ἄγαν γ' Ἑλλην' ἐπίσταμαι φάτιν.

ΧΟ. καὶ γὰρ τὰ πυθόκραντα, δυσμαθὴ δ' ὄμωσ.

1215. "But Pæon (Apollo as god of healing) does not preside over this that I am speaking of, so that it will not come the less for my ceasing to speak of it."

1216. εἴπερ ἔσται is certainly more probable in itself than εἰ παρέσται, and the authority of MSS. in a case like this is very slight. Wellauer in vain argues that εἰ παρέσται λόγος means "if what thou sayest shall come to pass," so that ἔσται would be superfluous, not to say contrary to the sense. The use of γένοιτο shows that εἶναι is the natural expression to apply to λόγος, which, as explained above, is equivalent to τὸ λεγόμενον.

1218. Peile argues against ἄγος, Auratus' conjecture adopted by Blomfield and others, that it is used for a *pollution* or *curse*, not for a *polluted* or *cursed thing*, as if any distinct authority were wanted for one sense passing into the other in the case of this particular word, after the many instances of the kind in the language, or as if ἄγος might not be taken here in what he calls its true sense, a *pollution* or *polluting thing*. It would have been better to have said no more than that ἄγος is perfectly unnecessary (compare v. 1066, where ἄχος must be the true reading, as shown in the note), which would have been a sufficient, and at the same time unassailable defence of the text as it stands.

1219. This line has been frequently attempted, partly on metrical, still more on philological grounds. Haupt alone defends it in its present state, though somewhat hesitatingly, as he proposes to read it interrogatively, and admits that in the passages he quotes from Eurip. Suppl. 305, Hipp. 700 it is in the apodosis that καρτ' ἂν occurs with the imperfect. It is strange that he should not have argued more boldly, and shown that it is here used in precisely the same manner, as a conditional sentence is necessarily tantamount to an apodosis, always referring to a protasis understood, if not expressed. Here our protasis will be εἰ τοῦτο ἐφρόνεις, or something similar, "if you meant to ask what *man* is to *do* the deed, you must indeed," &c. It is strange too that Peile, who translates "Truly you were, i. e. (Anglice) you must have been," should not have allowed his sense of the requirements of English usage to guide him right, as he has done in many instances in spite of the arbitrary restrictions set up by grammarians. The rule commonly given is that ἂν with the past indicative is used in the apodosis when a person is speaking of some event which would have occurred had something else happened which did not happen. Nor need it be violated here, as it may be said that Cassandra is speak-

CASS. But there's no Pæon now for this I say.
 CHO. Not, if it be: but may it ne'er be done!
 CASS. Thou prayest against it: but they think of killing.
 CHO. Then by what man is this sad deed devised?
 CASS. Thou must indeed have read my sayings wrong.
 CHO. Aye, for the means of one to do it I see not.
 CASS. And yet I know the tongue of Greece too well.
 CHO. Yes, and the Pythian fates: but still they're hard.

ing of an event just past, viz. the impression which prevailed in the mind of the Chorus at the time they asked their question, and, to show more clearly her wonder at their dulness of comprehension, affects to consider the mistake as a thing which would have happened if it had been possible that they could really have meant such a question. But the propriety of the rule itself as it stands may well be doubted. There are abundant instances of the use of the imperfect with *ἄν* simply in reference to a thing past, without implying that the thing did not happen. Such are expressions of the class of *εἴ τι εἶχεν, ἐδίδου ἄν*, which are generally considered as entirely distinct, and accounted for by a rule about the imperfect with *ἄν*, denoting custom: a statement certainly true, but no more involving the necessity of a new rule than the similar use of the English *would* requires to be distinguished from the ordinary potential. *ἄν παρεσκόπει* will then mark merely the event just past, namely, the speech of the Chorus: "thou must indeed have read my sayings wrong," as the translation gives it. With regard to the metre, it is now generally allowed that most of the instances of offence against the pause in the trimeter collected in Porson's preface to the Hecuba are more to be regarded as exceptions to a general

rule than to be forced into conformity with it.

1222. Most of the editors supply *ἐπίστανται* after *τὰ πυθόκραντα*, making the sense to be, "Thy words are in Greek, it is true; but so are the Pythian oracles, and still they are difficult." Symmons, arguing against Markland's alteration of *ἐπίσταμαι* in the verse before into *ἐπίστασαι*, maintains that *ἐπίστασαι* must here be understood, and explains the whole connection as follows: "To the Chorus, who says, 'I don't understand you,' Cassandra replies, 'Yet I speak your own language to you, I know it *too well*!' (This *too well* contains a fine, plaintive, melancholy reflection in her mouth.) To which the Chorus naturally replies, 'Yes, yes, no question as to *your* knowledge, for you know even the oracles; but to *me* they are difficult to comprehend.'" There can be little doubt that the grammatical part of the latter interpretation is right, as the personification of the *πυθόκραντα* is not very suitable to the context: still, the point of the matter does not seem to lie in Cassandra's knowledge, as such. Her words only mean, "I speak a language which you understand," and the Chorus cannot be supposed to take them as anything further, so that the sense of the next line must turn mainly on the point of understanding in the hearer. We may

ΚΑ. παπαῖ· οἶον τὸ πῦρ· ἐπέρχεται δέ μοι.
 ὅτοτοί, Λύκει' Ἀπολλον· οἱ ἐγὼ, ἐγώ.
 αὕτη δίπους λέαινα, συγκοιμωμένη 1225
 λύκῳ, λέοντος εὐγενοῦς ἀπουσία,
 κτενεῖ με τὴν τάλαιναν· ὡς δὲ φάρμακον
 τεύχουσα, κάμου μισθὸν ἐνθήσει κότῳ.
 ἐπεύχεται, θήγουσα φωτὶ φάσγανον,
 ἐμῆς ἀγωγῆς ἀντιτίσασθαι φόνον. 1230
 τί δῆτ' ἐμαυτῆς καταγέλωτ' ἔχω τάδε,
 καὶ σκῆπτρα, καὶ μαντεῖα περὶ δέρῃ στέφῃ;
 σὲ μὲν πρὸ μοίρας τῆς ἐμῆς διαφθερῶ.
 ἵτ' ἐς φθόρον πεσόντα γ'· ὧδ' ἀμείψομαι.
 ἄλλην τιν' αἴτης ἀντ' ἐμοῦ πλουτίζετε. 1235
 ἰδού δ' Ἀπόλλων αὐτὸς ἐκδύων ἐμέ
 χρηστηρίαν ἐσθήτ', ἐποπτεύσας δέ με
 κὰν τοῖσδε κόσμοις καταγελωμένην μέγα

suppose then the full meaning to be, "Yes, we may be able to understand thy language, yet utterly blind to thy intent: thou art skilled in the Pythian oracles, which are in our own tongue, yet for all that we find them hard."

1225. *δίπους λέαινα* is like *λέοντα ἀγάλακτον*, v. 695, where see the note.

1228. A number of ingenious conjectures have been hazarded on this verse, all of them however unnecessary, and as such properly rejected by the later writers. Scaliger gives *πιστὸν—κῦτει* for *μισθὸν—κότῳ*. The margin of Voss's copy has *μυκτὸν—ποτῷ*, which last word is due to Casaubon, and adopted by Dindorf. It is however inferior to the common reading, as it would have the effect of defining the image of the poisoner, which is merely suggested by the common metaphor *ἐνθήσει*, too strongly, and thus clash-

ing with the lines immediately following, where we see Clytemnestra preparing another kind of death.

1233. Jacobs's reading, *ἵτ' ἐς φθόρον πεσόντα γ'· ὧδ' ἀμείψομαι*, is certainly the best. *ἐγὼ δ' ἄμ' ἔψομαι*, a conjecture adopted by Scholefield and Dindorf, is very plausible at first sight, but on a full view of the context, it may be doubted whether it does not interrupt the chain of thought.—Paley's *ἵγ' ὧδ' ἄμ' ἔψομαι*, has this fault, that of precipitating the mention of her own death, in a still greater degree, beside the additional ones of producing a line made up of jerks more in the fashion of the modern than of the ancient drama, and involving the sense of the poet in a dilemma by the introduction of *ἄγε*. To whom is the imperative addressed? If to the garlands, we get the not very probable image of Cassandra's prophetic ornaments acting as the officer

CASS. O me! how fierce the fire is! it comes on me!
 O! O! Lycean Apollo! ah me! ah me!
 She here, the two-legged lioness, lying with
 The wolf in the absence of the generous lion,
 Will kill me, wretch! and like one mixing poison
 Will add the price of me too to her wrath.
 Yes, as she sharpens for her lord the steel,
 She boasts she'll pay back death for bringing me!
 Why keep I still these mockeries of myself,
 Sceptres, and prophet-garlands round my neck?
 Off! I'll destroy you ere I die myself—
 Go! fall and perish! thus will I requite you—
 Endow another one with woes, not me.
 And see! Apollo stripping me himself
 Of my prophetic robes—yes, he that marked me
 E'en in these trappings laughed aloud to scorn

who is to lead her to death: if to some party not hitherto named, the confusion of imperatives is equally objectionable. Without stopping to inquire whether he is right in condemning as ridiculous Klausen's note, "bene additur particula, quia in cadendo positum coronarum exitium," we may say that *γε* at any rate calls attention to *πεσόντα*, and shows that as much stress is to be laid on the falling of the garlands as if it had been written *πίπτετε καὶ ἔτε* κ. τ. λ.

1235. Peile justly argues that *ἄτης* is required by the context, as specifying the sense of *πλουτίσετε*. Naeke and Klausen, in their attempts to vindicate *ἄτην* as applied by Cassandra to herself, have not seen that her *present* feeling at any rate is not one of self-denunciation. *ἄλλην*, which Paley adopts from Askew's marginal readings, as being "simplicissimum et vi poetica in primis commendatum," has been justly rejected by the other editors, as really

weakening the sentence which it appears to strengthen; and Linwood's *εἴ τι* is not more forcible.

1237. *ἐποπτεύσας*. "Apollinem conspicere sibi videtur privantem se ea veste, quam non nisi eo concepit ut ludibrio propter eam vexaretur, neque antequam perfecta sunt omnia hæc ludibria, sibi exiit." Klausen. The precise force of the word in this connection appears to be, "See! Apollo himself is stripping me—he too being the one that marked me," δὲ stating an additional fact committed by the same person at a different time, and so charging Apollo with both insults.

1238. Hermann's *μέγα* is not quite satisfactory, but at any rate it yields a better sense than can be extracted from *μετά*. Paley renders "inter ipsos amicos, sc. Trojæ, frustra rideri ab inimicis," apparently making *ἐχθρῶν* "those who disliked me in Troy," which is not very natural. It matters little whether we suppose an *asyndeton φίλων*

φίλων ὕπ', ἐχθρῶν, οὐ διχορρόπως, μάτην.
 καλουμένη δὲ φοιτὰς, ὡς ἀγύρτρια, 1240
 πτωχὸς, τάλαινα, λιμόθνης ἡνεσχόμην.
 καὶ νῦν ὁ μάντις, μάντιν ἐκπράξας ἐμέ,
 ἀπήγαγ' ἐς τοιάσδε θανασίμους τύχας.
 βωμοῦ πατρώου δ' ἄντ' ἐπίξηνον μένει,
 θερμῷ κοπέισης φοινίῳ προσφάγματι. 1245
 οὐ μὲν ἄτιμοί γ' ἐκ θεῶν τεθνήξομεν.
 ἥξει γὰρ ἡμῶν ἄλλος αὖ τιμάορος,
 μητροκτόνον φίτυμα, ποινάτωρ πατρός·
 φυγὰς δ' ἀλήτης, τῆσδε γῆς ἀπόξενος,
 κάτεισιν, ἄτας τάσδε θριγκώσων φίλοις· 1250
 ὁμώμοται γὰρ ὄρκος ἐκ θεῶν μέγας,
 ἄξειν νιν ὑπτίασμα κειμένου πατρός.
 τί δῆτ' ἐγὼ κάτοικος ὧδ' ἀναστένω ;
 ἐπεὶ τὸ πρῶτον εἶδον Ἰλίου πόλιν
 πράξασαν ὡς ἔπραξεν, οἱ δ' εἶχον πόλιν, 1255

(καὶ) ἐχθρῶν, with Peile, or with Wellauer take ἐχθρῶν οὐ διχορρόπως in apposition with φίλων.

1240. "Non intelligo Casandram revera mendicam, miseram, famelicam fuisse: neque enim id ex hoc loco colligi potest, neque si in eo fuisset statu tanquam ἐξαιρέτον δωρημα (v. 923) Agamemnoni delata fuisset: sed tantum eam insam dictam fuisse ac ludibrio habitam, perinde ac si misera quaedam circulatorix fuisset, quae stipem rogat." Butler (ap. Peile). With φοιτὰς compare Eurip. *Troad.* 42. μεθῆκ' Ἀπόλλων δρομάδα Κασάνδραν ἄναξ.

1242. Peile and Paley agree to translate "having made an end of me as a prophetess:" but how could Apollo be said to have done this? surely not by the destruction of her symbols of office? By the undoing is obviously meant the course of treatment to which Apollo had sub-

jected her, now consummated by her death: and μάντιν is brought in on account of μάντις immediately preceding. The thought, if developed as a modern poet would be likely to develop it, would turn upon the heightening of the indignity by the fact that it was a prophet who so treated a prophet, and perhaps also on the disparity between a god and a mortal, as it was the same office which glorified the one and undid the other.

1244. I am by no means sure that ἀντεπίξηνον in one word, the old reading, is indefensible, the sense being the same as that of the correction ἀντ' ἐπίξηνον. ἀντίμολπον ἄκος ὕπνου in v. 17 goes far to justify ἀντεπίξηνον βωμοῦ here, showing that ἀντὶ in composition may affect not the word with which it is compounded, but some other, as if it were out of composition. Still, as

By friends, by foes too plainly—all in vain !
 They called me vagrant, like a fortune-teller,
 A poor starved beggar—yet I bore it all.
 And now the seer, undoing me, a seer,
 Hath led me to such deadly fate as this.
 Lo! for my father's altar stands a block
 For me, when pierced with the hot bloody gash.
 Well—we'll not die unhonored of the gods—
 No—there shall come for us another champion,
 A matricidal birth, his sire's avenger:
 This wandering exile, stranger to the land,
 Shall come, to crown this ruin for his friends :
 For a great oath has by the gods been sworn,
 That his fallen father's corpse shall bring him back.
 Why then bewail I thus before the house ?
 Now that I have seen first Ilion's city faring
 As it hath fared, and those that won that city

Auratus' alteration is a very easy one, I have thought it safer to follow the other editors in adopting it.

1245. *κοπέισης*. See the end of the note on v. 674.

1251. Hermann was the first to remove this verse from its place after v. 1257, and fix it here, in which all the editors except Haupt have followed him. Its irrelevancy in the one place and its perfect suitability in the other are the sole reasons for the change; but when all that can be urged against them is "versuum transponendorum rationem semper dubitationi valde obnoxiam esse jam supra diximus," they may perhaps be esteemed sufficient.

1253. "Before the house" (from Schutz) is perhaps not an adequate translation of *κάτοικος*, but there is no occasion for supposing it corrupt with Dindorf and others, or making it mean, with Klausen, strictly *in* the house, which he explains by representing the court as part of the house, so that while in one sense

she was *θυραῖος*, in another she was *κάτοικος*. Paley seems right in rendering it "*apud ædes*," which might be applied to her though she had not yet entered the house. He is wrong however in taking it with *ᾧδ'*, though supported by Blomfield and Peile, as the harmony of the line would be utterly spoiled by admitting any pause between *ᾧδ'* and *ἀναστένω*. Peile and Dindorf are right, after Schutz and Wellauer, in putting the note of interrogation at the end of this line.

1255. Peile is right, against Klausen and Paley, in referring *οἱ δ' εἶχον πόλιν* to the conquerors, as in v. 309, not to the inhabitants, thus avoiding what would be a mere tautology (not to mention that there would then be no force in *τὸ πρῶτον*, unless *πράξασαν* were understood of the former prosperity of the city), and putting into Cassandra's mouth an additional reason for meeting her fate.

οὕτως ἀπαλλάσσουν ἐν θεῶν κρίσει,
 ἰοῦσα πράξω, τλήσομαι τὸ κατθανεῖν·
 Αἶδου πύλας δὲ τάσδ' ἐγὼ προσενέπω.
 ἐπεύχομαι δὲ καιρίας πληγῆς τυχεῖν,
 ὡς ἀσφάδαστος, αἱμάτων εὐθνησίμων
 ἀπορρυνέντων, ὄμμα συμβάλω τόδε.

1260

ΧΟ. ὦ πολλὰ μὲν τάλαινα, πολλὰ δ' αὖ σοφῇ
 γύναι, μακρὰν ἔτεινας· εἰ δ' ἐτητύμως
 μόρον τὸν αὐτῆς οἶσθα, πῶς, θεηλάτου
 βοὸς δίκην, πρὸς βωμὸν εὐτόλμως πατεῖς;

1265

ΚΑ. οὐκ ἔστ' ἄλυξις, οὐ, ξένοι, χρόνῳ πλέω.

ΧΟ. ὁ δ' ὕστατός γε τοῦ χρόνου πρεσβεύεται.

ΚΑ. ἥκει τόδ' ἦμαρ· σμικρὰ κερδανῶ φυγῇ.

ΧΟ. ἀλλ' ἴσθι τλήμων οὗς' ἀπ' εὐτόλμου φρενός.

1257. The use of τὸ κατθανεῖν here shows that the infinitive in a connection like this is really a noun, governed by what is ordinarily considered a neuter verb. Is there more than an accidental coincidence between τὸ, the neuter article, and our prefix *to*? Spenser's often quoted lines, "For not *to* have been dipped in Lethe's lake Could save the son of Thetis from *to* die," would thus be something more than a mere Grecism.

1266. None of the conjectures proposed in place of χρόνῳ πλέω are satisfactory. Pearson's χρόνῳ πλέων, adopted by Wellauer and Peile, does not give a very ready sense, as it must be supposed to stand for οὐκ ἔστιν ἄλυξις ἐν τῷ χρονίζεσθαι μᾶλλον ἢ ἐν τῷ δέχεσθαι τὴν τύχην. Schutz's χρόνου πλέων, whether understood to mean with Symmons, "No feet can swifter than Time's hourglass run," or as he would render it himself, "non magis est auxiliū ac salutis quam temporis ad elabendum copia," will hardly be thought to compensate for the change which it intro-

duces by any great felicity of its own, though it has had the good fortune to be received by Blomfield. Hermann's χρόνον πλέω, which Paley has received, is objectionable as not giving that force to the word χρόνος which the reply of the Chorus shows that it must have had in Cassandra's speech. Pauw's χρόνῳ πλέον, if understood οὐκ ἔστι χρόνῳ πλέον, "nothing more is to be gained by time," is better:—but the common reading, as explained by Rost, gives the same sense, πλέω being put for πλείονα. I have therefore retained the latter, though it is but a choice of evils: nor have I sought to make my translation less harsh and obscure than the original. The sense is sufficiently apt, and answers well to the next line.

1267. τοῦ χρόνου may undoubtedly be joined with πρεσβεύεται, the genitive "in respect of" being as suitable here as the dative "in point of." The passage from the Choe-phoræ however (v. 631), κακῶν δὲ πρεσβεύεται τὸ Δήμιον λόγῳ, though quoted by most of the editors, is

Thus in the judgment of the gods come off—
I'll go and suffer—I'll submit to die:
But here I call upon these gates of hell—
My prayer is to obtain a homestruck blow,
That without struggle, from the gush of blood
In easy dying I may close these eyes!

CHO. O much in suffering, much in wisdom too,
Maid, thou hast talked at length: but if in truth
Thou knowest of thine own fate, how, like a heifer
Heavenled, thus boldly walk'st thou to the shrine?

CASS. There's no escape—nought, strangers, more by time.

CHO. Aye, but the last in time is vantaged most.

CASS. The day is come: scant were my gain by flight.

CHO. Well, know thou art bold, with a courageous soul.

really nothing to the point, as the genitive there expresses not the *matter in which* precedence is gained, but the *parties among which* it is gained, and the word *λόγῳ* would rather confirm Schutz's *τῷ χρόνῳ* here. It would be possible to join *τοῦ χρόνου* with *ὁ ὕστατος*, but the rhythm is rather against it, though *ἐν τῷ χρόνῳ*, or something of the kind, must be understood to complete the sense, "The last in time is best in a question of time." *τοῦ χρόνου* is more general, "when time is the question:" *τῷ χρόνῳ* would be more specific, implying that the particular point in which the superiority was gained was time. It might also mean, "is better off by the delay," i. e. by the fact of the delay, much in the same way as *σμικρὰ κερδανῶ φνυγῇ* in the next line. For the general sentiment, in addition to the passages collected by the editors, we may compare the Cyclops' boon to Ulysses in the *Odyssey*.

1269. *τλήμων* seems to imply resolution rather than misery, though of course with the notion of the cause being a desperate one, like *τλήσσομαι τὸ κατθανεῖν* just above, v.

1257: and *ἀπ' εὐτόλμου φρενός* is constructed like *ἀπ' ἄκρας φρενός*, v. 774, expressing the seat of the feeling. The Chorus, finding that they cannot persuade Cassandra, attempt to console her by their praise of her resolution. She, equally unwilling to avoid her fate and to gloss over its misery, replies that this is not the way men talk to the happy, implying that the very fact of consolation shows there is wretchedness to be consoled. The Chorus, still wishing to comfort her, argues that surely there is something in what men say when they talk of a glorious death as a boon—Cassandra's thoughts instantly fly to the death of her father and his noble sons, as the experience she has had of what is called so glorious, the death of the brave.—I have given this explanation in order to justify my retaining the order of vv. 1270, 71, as it stood before Heath reversed it. Every one of the recent editors is against me, except Haupt, who has mistaken the sense of the first verse, and perhaps Paley, whose note seems to show that he considers *οὐδέ τις ἀκούει* to be said by Cassandra, though

- ΚΑ. οὐδεὶς ἀκούει ταῦτα τῶν εὐδαιμόνων. 1270
- ΧΟ. ἀλλ' εὐκλεῶς τοι κατθανεῖν χάρις βροτῶ.
- ΚΑ. ἰὼ, πάτερ, σοῦ, τῶν τε γενναίων τέκνων.
- ΧΟ. τί δ' ἐστὶ χρῆμα; τίς σ' ἀποστρέφει φόβος;
- ΚΑ. φεῦ φεῦ.
- ΧΟ. τί τοῦτ' ἔφρευξας, εἴ τι μὴ φρενῶν στύγος; 1275
- ΚΑ. φόνον δόμοι πνέουσιν αἵματοσταγῇ.
- ΧΟ. καὶ πῶς; τόδ' ὅξει θυμάτων ἐφεστίων.
- ΚΑ. ὅμοιος ἀτμὸς ὥσπερ ἐκ τάφου πρέπει.
- ΧΟ. οὐ Σύριον ἀγλαῖσμα δώμασιν λέγεις.
- ΚΑ. ἀλλ' εἴμι, κὰν δόμοισι κωκύσουσ' ἐμὴν 1280
- Ἀγαμέμνονός τε μοῖραν. ἀρκέϊτω βίος.
- ἰὼ ξένοι.
- οὐ τοι δυσοίζω, θάμνον ὡς ὄρνις, φόβῳ
- ἄλλως· θανούσῃ μαρτυρεῖτέ μοι τόδε,
- ὅταν γυνὴ γυναικὸς ἀντ' ἐμοῦ θάνῃ, 1285
- ἀνὴρ τε δυσδάμαρτος ἀντ' ἀνδρὸς πέσῃ.
- ἐπιξενούμαι ταῦτα δ' ὡς θανουμένη.

in his text he gives it to the Chorus. Heath's transposition was the more readily received by succeeding editors, as they connected τῶν εὐδαιμόνων with ἀκούει, as in *Prom.* 1054. τοιαῦδε μέντοι τῶν φρενοπλήκτων βουλεύματ' ἔπη τ' ἐστὶν ἀκοῦσαι, discarding Stanley's rendering, "nemo felicium hæc audit."—Pauw had shown his ignorance of the sense by proposing to read ἀλεύει for ἀκούει, which Potter afterwards followed, translating "None of the happy shuns his destined end."—Butler questioned the transposition, but not being able to make any thing of the line as it stood, wished to read *δυσδαιμόνων*, meaning, I suppose, "This is not the language of sympathy, but of superiority." It is strange however that Klausen and Peile, the one of whom proposes, the other adopts, the right translation of this line,

"De nemine hoc dicitur qui felicem adeptus est sortem," should not have seen that the transposition thus became completely unnecessary. Dr. Arnold first showed me that this was the case, and further looking into the passage only convinces me further that Æschylus wrote it as it stands. The words ἀλλ' εὐκλεῶς τοι κατθανεῖν χάρις βροτῶ could never have been put by him into the mouth of Cassandra, who is as far as possible from the common view of a glorious death, and indeed shows in her next speech very plainly what feelings such a thought suggests to her. The English translators have followed the course of the commentators: of the Germans, two at least, Voss and Droysen, have been more independent, though the latter, by not understanding that v. 1269 is really meant as a *conso-*

CASS. No words are these for happy folk to hear.

CHO. But to die nobly is a boon for man.

CASS. O! father, O for thee and thy brave sons!

CHO. What is it now? what horror drives thee back?

CASS. Fah! fah!

CHO. Why fah'st thou thus, unless thou'rt sick at heart?

CASS. The house all breathes of murderous drops of blood.

CHO. How so? this smells of victims at the hearth.

CASS. 'Tis such a fume as rises from the grave.

CHO. No Syrian luxury nam'st thou for the house.

CASS. Well, I will go and wail within my own
And Agamemnon's fate. Thus much for life.
Ah, strangers!

I quail not, as a bird does at a bush,
From useless fear: attest me this when dead,
When for myself, a woman, dies a woman,
And for a man ill-mated falls a man.
This courtesy I ask as soon to die.

lation, has been led into the mistake of rendering ἀκούει ταῦτα "begreifen kaun das," and so mistaking the persons intended by εὐδαιμόνων.

1278. πρέπει is generally taken "strikes on my sense," (compare the note on v. 30.) thus making the expression ὁμοίος ὥσπερ ἐκ τάφου pleonastic: but it may equally well be taken in its more ordinary sense, the construction being ὁμοίος ἀπὸς ἔστι ὥσπερ (equivalent to ἐκείνῳ ὅν-περ) ἐκ τάφου πρέπει εἶναι.

1283. Paley refers to Shilleto (Demosth. Fals. Leg. §. 27) for the right interpretation of this line, the limed bird "misdoubting every bush:" but it has been already noticed by Medwin, though with the unnecessary addition of construing θίμνος a twig. Sewell too has adduced the parallel passage from Shakspeare, 3 Hen. VI. Act 5. Sc. 6.

1284. Peile's version shows the

necessity of ἄλλως to complete the sense of the preceding line, the stress being laid on Cassandra's starting expression of horror not being groundless: and the absence of ἀλλὰ is equally required, as τόδε can plainly refer only to what has just preceded. The correction was originally proposed by Hermann in his appendix to Humboldt's version.

1287. ἐπιξενοῦμαι has been clearly proved by the express testimony of Hesychius, compared with the account given by him and other grammarians of the kindred words ξεινοδόκος, ξενοδοκῶμαι, to be connected with the notion of witness: and Butler cannot be far wrong in referring it to the mutual pledges given by host and guest, which, as Klausen remarks, would be especially fulfilled by the one bearing evidence, should need arise, to the character of the other. Butler how-

ΧΟ. ὦ τλήμων, οἰκτείρω σε θεσφάτου μόρου.

ΚΑ. ἅπαξ ἔτ' εἰπεῖν ῥῆσιν ἢ θρήνον θέλω
 ἐμὸν τὸν αὐτῆς. ἡλίφ' δ' ἐπέυχομαι
 πρὸς ὕστατον φῶς, τοῖς ἐμοῖς τιμαόροις,
 ἐχθροῖς φονεῦσι τοῖς ἐμοῖς τίνειν ὁμοῦ,
 δούλης θανούσης εὐμαροῦς χειρώματος.
 ἰὼ βρότεια πράγματ'· εὐτυχοῦντα μὲν
 σκιά τις ἂν τρέψειεν· εἰ δὲ δυστυχῇ,
 βολαῖς ὑγρώσσω σπόγγος ὥλεσεν γραφήν.
 καὶ ταῦτ' ἐκείνων μᾶλλον οἰκτείρω πολύ.

1290

1295

ΧΟ. τὸ μὲν εὖ πράσσειν ἀκόρεστον ἔφν
 πᾶσι βροτοῖσιν· δακτυλοδεικτῶν δ'

ever seems mistaken in supposing that the sense here is "I pledge my faith as a guest to the truth of these things, as one about to die," as both the sense of μαρτύρομαι, the supposed equivalent of the word, and the context requires that we should take it as Cassandra's concluding appeal, "This evidence I ask as a courtesy, as one soon to die."

1290. I cannot do better than follow Peile in transcribing Klausen's whole note, as containing what I believe to be substantially the true explanation of this passage: "ἐπέυχσθαι duplici sensu cum dativo jungi solet, tum *invocandi*, (ut *τοιαῦτ' ἐπέυχου θεοῖς* Theb. 279, cf. Soph. Phil. 1470, Œd. Col. 1024) tum *imprecandi*, ut v. 459 (482), illud dei hoc hominis ratione habita. Utrumque hoc loco junxit poeta: deus, qui invocatur, est sol nominis, quibus imprecatur Cassandra, sunt ultores: utroque dativo casu positi. Id quod imprecatur additur accusativo positum, verbum *τίνειν*. Ab hoc pendet dativus alteri, ἐχθροῖς φονεῦσι τοῖς ἐμοῖς. *Precibus quibus solem in ultima luce*" (I would rather render it

ad ultimam lucem conversa, addressing, or looking to his last light) "*invoco, imprecor ultoribus meis ut occisoribus invisīs meis idem solvant*. —ἐπέυχσθαι est vox media pariter atque imprecari: imprecari potes bona et mala, Cassandra imprecatur vindicibus facilem victoriam. *τίνειν* quidem dici solet de eo qui *pœnam solvit* (Ch. 313. Eum. 268): at *τίνειν* omnino est *debitum reddere, debitum solvere* v. 754 (791): quod quia ad ultorem, qui debitam infligit pœnam transferatur non est quod impediatur." Compare Soph. Œd. Col. 229. οὐδενὶ μοιριδίᾳ τίσις ἔρχεται ὦν προπάθῃ τὸ τίνειν, where *τίνειν* clearly refers to the avenger. *τίνειν ὁμοῦ* is equivalent to *τίνειν ὁμοιον χρέος*. *δούλης* may either be, as Klausen thinks, in apposition to *ἐμοῦ* understood from *τοῖς ἐμοῖς*, or an ordinary genitive absolute.

1295. *ἀντρέψειεν*, the old reading, might doubtless stand, according to the principles advocated on v. 308, &c.: but where a correction is so easy as Porsen's *ἂν τρεψείεν* is here, it is difficult not to adopt it, for the sake of introducing what is cer-

CHO. Poor maid! I pity thee thy destined fate.

CASS. Yet once again a word or dirge I'd speak
For my own self. My prayer is to the sun,
Looking at his last light, for my avengers.
That they may pay my hated murderers back
When I, poor slave, have fallen, an easy victim.
O the frail state of mortals! when 'tis well
A shade might turn it: but should misery come.
The sponge's sprinkling blots the picture out.
And 'tis this case I pity more than that.

CHO. Success is a thing which can never glut
Mankind: and none will against it shut

tainly the more usual construction of the optative. With *δοῦναι* the case is different, as none of the alterations proposed are sufficiently plausible to outweigh the probability that this, like other passages, (c. g. Eum. 234) is an instance of the use of *εἰ* with the conjunctive, rare, if not unknown, in more recent writers, but offending against no known law of language, and so not lightly to be altered in an author like *Æschylus*.—The sense of the whole has been rightly understood by Peile, who however stands almost alone in his opinion:—"The train of thought suggested by the preceding reflection *εὐμαροῦς χειρώματος* is, that man at his best estate is altogether vanity; and that easy as is his fall from prosperous to adverse circumstances, a yet more fatal change hangs over him. There is but a step between him and death: from a state of adversity the work of a moment is sufficient to reduce him to a state of absolute nothingness—and this last change, the speaker adds, I deplore much more than that." This is both infinitely more poetical than any of the other explanations

(such for instance as that proposed by Schutz and revived by Klausen, the common-place remark that men easily forget the lessons of adversity), and better suited to the context: as a thought about the speedy forgetting of misfortunes would be apropos to nothing, unless it is the misfortunes of *others*, which men are said soon to forget, as Klausen seems to think, an observation which would then be levelled, though not very reasonably, at the Chorus: while it is most natural to suppose that Cassandra in her last moments may have thought of the two stages through which she had herself passed or was then passing:—the one from prosperity to adversity, the other from adversity to absolute extinction.

1299. It is somewhat strange that so few of the editors should have acquiesced in the natural meaning of this passage, as explained by Wellauer, Haupt, and Peile, "*ab ædibus quamvis divitibus, nemo fortunam accedentem arcet, eamque intrare vetat*," where the personification of good Fortune is quite after the manner of *Æschylus*. Casaubon was the

οὔτις ἀπειπὼν εἶργει μελάρθρων, 1300
 Μηκέτ' ἐσέλθης, τάδε φωνῶν.
 καὶ τῷδε πόλιν μὲν ἐλεῖν ἔδοσαν
 μάκαρες Πριάμου,
 θεοτίμητος δ' οἴκαδ' ἰκάνει·
 νῦν δ' εἰ προτέρων αἰμ' ἀποτίσει, 1305
 καὶ τοῖσι θανούσι θανὼν ἄλλων
 ποινὰς θανάτων †[ἄγαν] ἐπικρανεῖ,
 τίς ἂν οὐκ εὖξαιτο βροτῶν ἀσινεῖ
 δαίμονι φῦναι, τὰδ' ἀκούων;

ΑΓ. ὦμοι, πέπληγμαι καιρίαν πληγὴν ἔσω. 1310

Χ. α'. σίγα· τίς πληγὴν αὐτεῖ καιρίως οὐτασμένος;

first to disturb the text by reading *δακτυλοδεικτὸν*, which has been adopted by Schutz, Blomfield, and Dindorf, and approved by Porson (as appears from his obelizing *δακτυλοδεικτῶν*) and Paley, though even then there is a question about the sense, as if *δακτυλοδεικτὸν* is supposed to be equivalent to *τὸν εὖ πράσσοντα*, which in the absence of the article cannot well be admitted, it does not appear whether we are to render the words, "No one refuses to receive the rich man as a guest," as Symmons understood them, or "No one warns the rich man against entering his own palace any longer," i. e. against indulging any further in prosperity: while on the other hand Paley makes *δακτυλοδεικτὸν* agree with *τὸ εὖ πράσσειν*, and would construe it "as a finger-pointed or scorned thing," an explanation more in accordance with the famous passage in *Othello* than with the general use of this and similar expressions by the Greeks and Romans, who evidently looked upon the "*digito monstrari*" as a mark of admiration, so that *cateris paribus* in a classical author it must be taken in a good sense. Lobeck

makes *δακτυλοδεικτῶν* a verb, as it is in the passage from Demosthenes c. Aristogit. quoted by Stanley (a passage by the way which shows that when finger-pointing in a bad sense is spoken of, such an intention is specified in the context). Lastly, Klausen would understand the common reading in the sense mentioned above as applicable to *δακτυλοδεικτὸν*, "No one warns (the rich man) against entering the splendid palace any longer, lest he should provoke Nemesis:" but it is scarcely natural thus to represent Agamemnon's entering the palace (which Klausen supposes to be expressly intended) as the *cause* of his death, even if the Chorus could be imagined to have so clear an insight into what was about to happen as to know that he was on the point of meeting his fate within those walls.

1307. ἄγαν ἐπικρανεῖ is of course corrupt. Hermann, followed by Bothe, Haupt and Paley, omits ἄγαν (which Bothe and Haupt ingeniously transfer to the next line in the place of ἂν) and reads ἐπικραίνει. Dindorf adopts the first part of the suggestion but not the second, supposing

The door of the hall pointed out by all,

Crying out, No longer enter:—

So here on our king have the gods bestowed

Their prize, the capture of Priam's town,

And dowered by them with the glorious crown

Of praise, he is come to his own abode:—

But now, should the blood aforetime shed

Bid him render his own to content the dead

For other men's deaths, as a debt to Fate,

Who would not pray for unharmed estate,

When he hears such ill-starred venture?

Ag. O! I am struck a deadly blow within!

ICH. Silence—who is there exclaiming, struck, as with a deadly wound?

that the penultimate of *ἐπικρανεῖ* may be long: but it is more probable that in Eum. 950, to which he refers, *ἐπικρανεῖ* is a mistake for *ἐπικραίνει*, as Pauw suggests. "Sed ista vox (*ἀγαν*) non de nihilo irrepsit," says Blomfield; and certainly, though the two principal MSS., Flor. and Ven., omit it, it is scarcely credible that Triclinius should have gone out of his way to introduce it, under the notion that he was improving the metre. Blomfield himself, with Klausen and Peile, has adopted *ἄταν τε κρανεῖ*, a suggestion of H. Voss: but *ἄταν* is not at all wanted, and rather serves to weaken the sense. Bamberger's proposal, *ἀντεπικραίνει*, is very probable, as the compound is both well suited to the sense, and at the same time likely to have been altered by the copyists, being an unusual word.

1308. *οὐκ*, inserted by Canter, is, as Peile remarks, necessary both to the metre and to the sense. Those who supply the deficient syllable in any other way (e. g. *τίς*, *τίς ἄν* Musgr., *τίς ἄν οὐν* Porson, *βορὸς ὦν* Bothe ed. 1. Butler, *θυγτρῶν* Klausen)

understand the meaning to be, "What mortal after this can dare to boast of security?" but such a thought is not a natural conclusion to the reflections of the Chorus, which do not turn on the *chances* of life, but the dangers of prosperity, as the very first words show. Fortune, as the goddess of chance, does not enter into Æschylus' view of human affairs: on the contrary, he regards them as regulated by a moral law; and, according to him, the man who has "a part free from sorrow" (v. 367), who enjoys "unenvied bliss" (v. 454), need not be dismayed or feel his security affected by the overthrow of the great. *ἀσυνῆς δαίμων* probably includes both an active and a passive sense: the main thing to be wished for is "unharmed estate," a lot free from *σίνος*: but as it is those who are pests to others, the killers of men and sackers of cities, that bring down pests on themselves, "rendering their own blood to content the dead," the blessing must be sought by praying for an inoffensive, lowly condition.

1311—1338. "In his versibus sin-

ΑΓ. ὦμοι μάλ' αὔθις, δευτέραν πεπληγμένος.

Χ. β'. τοῦργον εἰργάσθαι δοκεῖ μοι βασιλέως οἰμώγματι.

Χ. γ'. ἀλλὰ κοινωσώμεθ' ἂν πως ἀσφαλῇ βουλευόμενα.

Χ. δ'. ἐγὼ μὲν ὑμῖν τὴν ἐμὴν γνώμην λέγω,

1315

πρὸς δῶμα δεῦρ' ἀστοῖσι κηρύσσειν βοήν.

gulas chori personas loquentes introduci manifestum est, monuitque Hermannus Opusc. vol. 2. p. 131, præeunte Scholiasta Aristophanis Equit. 586, qui ut quindecim chori tragici personas fuisse demonstrat, Æschyli Agamemnonis exemplo utitur." Dindorf. Klausen, Peile and Paley adopt Müller's supposition, making the number of the Chorus *twelve*, and distributed the iambic distichs among them. The whole subject is discussed by Müller (Eumenides, p. 55 &c. Eng. trans.) and Hermann (Recension v. Müller's Eumeniden Opusc. vol. 6. pt. 2. p. 136 &c.). The arguments drawn by Müller from other parts of the play where twelve persons seem to be speaking singly, or in pairs, have been retorted by Hermann, and also by the Quarterly Reviewer of Peile's Choephoreæ (Q. R. vol. 70. p. 323), each of whom thinks the arrangement of the Choral speeches in the dialogue favourable to the hypothesis of *fifteen*; but the case of the retort shows that nothing definite can be made of such considerations, and besides we have no right to suppose that in those passages the several members of the Chorus speak in turn. The present passage is the only one upon which we can so argue; and as Hermann's theory is at least as suitable to it as Müller's, the external evidence of the Scholiast may be allowed to decide the question, according to the sentence given by Dindorf.

1314. Klausen is the only editor who has defended κοινωσώμεθ' ἂν as

it stands, as a remnant of the Homeric usage of ἂν. Paley says, "Nequeo satis mirari eorum temeritatem qui portentosam structuram tueri velunt tanquam vestigium usus Homericum, quum is usus particulæ cum subjunctivo et tragici sermonis rationi et linguæ Atticæ legibus plane repugnet." Are we however as a matter of fact sufficiently acquainted with the Attic dialect in its several stages to entitle us to say, that a usage which has the authority of Homer is impossible in Æschylus? Or how can we say that the use of ἂν with the subjunctive is necessarily contrary to the *laws of language*, when no complaint is made of such a combination after ὅπως or ὥς, and εἰν or ἦν, which is clearly connected with ἂν, is, so far as we know, invariably followed by that mood? Till these questions can be answered satisfactorily, an editor may be pardoned for retaining the reading of the MSS. and early editions, in preference either to Paley's ἦν πως (γένηται), Peile's attempt to understand ἂν πως in the same sense, Porson's κοινωσαίμεθ', adopted by Blomfield and Dindorf, or Haupt's proposal, in case ἂν πως ἀσφαλῇ be not considered equivalent to ἦν πως ἀσφαλῇ ἦ, to substitute for ἂν πως ἀπλῶς or αὐτοῖς.—The demerits of the conversation which follows, in a dramatical or artistical point of view, have been too frequently canvassed to require much notice here. It is obvious that they are all traceable, as has been remarked in the Preface, to the fact of the existence of a

AG. O me, again! wounded a second time!

2 CHO. It is done, the deed, I take it, by the groaning of the king.

3 CHO. But let us take counsel somehow and concert a safe design.

4 CHO. Well, for my part, I give you my opinion,
To call the townsmen here to the house for help.

Chorus at all, the weakness of which is sure to be perceived whenever any stage emergency comes in, such as the commission of a murder, which is required to take place behind the scenes. If we make allowance for the original fault, which compelled Æschylus to this absurdity of not permitting the Chorus to rush to the rescue at once, we shall have no reason to complain of anything else in his management of the scene. When the doubt once arises that paralyzes action, all that follows is but natural. One old man bids his comrades cry help: another would rush at once to the spot: a third is bewildered, and can only make out that something should be done without delay: this others take up and refuse to waste time in lingering: then they feel that as the deed is done by this time it is hard to say what steps to take, till a more energetic speaker asks if they will allow themselves to be overridden by tyrants and murderers: when at last some one raises the question whether they have sufficient grounds for concluding that murder has been done, and this is sufficient to detain them till Clytemnestra is discovered with the axe in her hand. Everything is in accordance with nature, except the first suggestion of stopping to deliberate: and this was forced on Æschylus by the nature of the work he had to do. The conduct of Euripides in similar cases

has been justly compared, or rather contrasted with the present scene. In the *Medea*, when the cries of the children are heard, the Chorus talks of rushing to their assistance, but though the children exclaim that there is no time to be lost, it thinks better of it, and contents itself with making an appeal to Medea from the stage. So in the *Hippolytus*, the proposal of one half of the Chorus to rescue Phædra is actually overruled by the other, on the ground that it is the business of others to do it, and that no good comes from meddling out of one's own sphere. The one poet does his utmost to conceal the defect which he cannot avoid: the other dwells on it, and even aggravates it. Sophocles, with characteristic judgment, has nowhere in his extant plays brought himself within its range. Ajax, Jocasta, and Deianira die without the knowledge of the Chorus: Clytemnestra's cries are heard, but the Chorus is friendly to Electra, and has no wish to interpose.

1316. βοή is originally the cry for help: then the help brought in answer to the cry, as in *Suppl.* 682, *Hom. Od.* XXII. 132, quoted by several of the editors, and the Homeric βοήν ἀγαθός, which will thus exactly correspond to Scott's "good at need." This explanation, which nearly coincides with Peile's, seems better than Klausen's, who makes

- X. ε'. ἐμοὶ δ' ὅπως τάχιστα γ' ἐμπεσεῖν δοκεῖ,
καὶ πρᾶγμ' ἐλέγχειν ξὺν νεορρύτῳ ξίφει.
- X. 5'. κὰγὼ, τοιούτου γνώματος κοινωνὸς ὦν,
ψηφίζομαί τι δρᾶν· τὸ μὴ μέλλειν δ' ἀκμή. 1320
- X. 5'. ὁρᾶν πάρεστι· φροιμιάζονται γὰρ ὡς
τυραννίδος σημεῖα πράσσοντες πόλει.
- X. η'. χρονίζομεν γάρ· οἱ δὲ τῆς μελλοῦς κλέος
πέδον πατοῦντες, οὐ καθεύδουσιν χερί.
- X. θ'. οὐκ οἶδα βουλῆς ἥστινος τυχὼν λέγω. 1325
τοῦ δρῶντός ἐστι καὶ τὸ βουλευῆσαι περι.
- X. ι'. κὰγὼ τοιοῦτός εἰμ', ἐπεὶ δυσμηχανῶ
λόγοισι τὸν θανόντ' ἀνιστάναι πάλιν.
- X. ια'. ἡ καὶ βίον τείνοντες ὧδ' ὑπέξομεν
δόμων κατασχυντῆρσι τοῖσδ' ἡγουμένοις ; 1330
- X. ιβ'. ἀλλ' οὐκ ἀνεκτὸν, ἀλλὰ κατθανεῖν κρατεῖ
πεπαιτέρα γὰρ μοῖρα τῆς τυραννίδος.
- X. ιγ'. ἡ γὰρ τεκμηρίοισιν ἐξ οἰμωγμάτων
μαντευσόμεσθα τάνδρὸς ὡς ὀλωλότος ;

the cry that of the people who come to the rescue. A passage like the present is just one of those which shows the transition between two senses of a word.

1318. πρᾶγμ' ἐλέγχειν facinus arguere (Paley), convict the fact : i. e. ascertain the fact and convict the guilty. *Νεορρύτος* clearly cannot mean new-drawn : and Klausen's objection, that the Chorus could not tell whether Clytæmnestra had used a sword, is frivolous in the extreme ; as if their thoughts would not fly at once to the usual instrument of death, which they would name without hesitation, at the risk of a mistake, in case they wished to speak of a weapon. The use of *ξὺν* may be compared with *ταύτῃ σὺν ὁρμῇ κἀμὲ συνθανεῖν ἄμα*, Soph. Trach.

720, *ξὺν ἔργῳ ἀπειλήσας*, Œd. C. 817. *ᾤλοντο . . . σὺν μιάσματι*, Ant. 172, in all of which the sense answers to that of the English word *coincidentally*.

1321. Paley reads *ὡς*, with Wellauer, and adopts Bothe's contorted explanation, joining *ὡς* with *πράσσοντες*, while he maintains *πράσσειν σημεῖα* not to be Greek. He makes no attempt however to prove his charge : and it is difficult to see why *σημεῖα τυραννίδος*, or actions symptomatic of tyranny, may not be regarded as subjects of *πρᾶξις*, even in the strict Aristotelian sense, which distinguished it from *ποίησις*. *πράσσειν σημεῖα* then will be equivalent to *πράσσειν πράγματα σημαντικά*.

- 5 CHO. I think we should fall on without delay,
And probe the matter while the sword is wet.
- 6 CHO. And I, concurring in some such resolve,
Vote we do something: no delay's the thing.
- 7 CHO. Aye, we may see it: these their preludes show
They are practising as tyrants for the state.
- 8 CHO. True! for *we* linger: *they* tread under foot
Care for delay, nor are their hands asleep.
- 9 CHO. Well, I can't tell on what resolve I speak:—
Yet 'tis the doer's part to have resolved.
- 10 CHO. I share your case: for I despair of skill
To raise the dead again to life by words.
- 11 CHO. And are we then to stretch out life beneath
These rulers, who have made the house a shame?
- 12 CHO. No! 'tis not bearable: 'twere best to die.
For death is milder sure than tyranny.
- 13 CHO. Well!—but can proof enough be drawn from groans
To make us augur that the man is dead?

1326. There can be no doubt that Scholefield's interpretation of this line, "Qui aliquid factur^{us} sit eum etiam prius deliberare decet de re gerenda," is right, against Blomfield's ἐστὶ καὶ τὸ βουλευσαί περὶ τοῦ δρῶντος, and Klausen's τοῦ δρῶντος ἐστὶ (βουλῇ), περὶ τὸ βουλευσαί (quod ad censendum attinet). The sense in connection with what follows, has been substantially explained by Peile;—though there are still one or two points not clearly brought out. Τυχῶν λέγω has an emphasis, which, if properly attended to, will sufficiently explain what follows. Literally it is, "I know not what opinion having struck out I now speak,"—where the use of the past participle implies that before speaking it is usual for a man to have made up his mind: and the next line enforces the necessity of this, "For to take counsel is also the province of the doer:" i. e. the doer

cannot excuse himself from *first* taking counsel, (which, as Peile remarks, may be the force of the aorist βουλευσαί,) on the plea that it belongs to some other person. Thus the general sense is, "Well, I cannot say that I have made up my mind: and this is a fatal confession for one who would wish to act." The next speaker naturally chimes in, "And I am just in the same case (i. e. I have to make the same fatal confession), for I see no way of restoring the dead to life by talking," meaning, "I see so clearly the impossibility of resolving any thing practically, that I must be content to make the same admission, though by doing so I should own myself disqualified for action." From this state of confusion and bewilderment arising from the number of questions raised, the succeeding speaker wishes to rouse his comrades by his indignant appeal.

Χ. ιδ'. σάφ' εἰδóτας χρὴ τῶνδε μυθουῖσθαι περί·
τὸ γὰρ τοπάξειν τοῦ σάφ' εἰδέναι δίχα.

1335

Χ. ιέ'. ταύτην ἐπαινεῖν πάντοθεν πληθύνομαι,
τρανώς Ἀτρεΐδην εἰδέναι κυροῦνθ' ὅπως.

ΚΛ. πολλῶν πάροιθεν καιρίως εἰρημένων,
τάναντί' εἰπεῖν οὐκ ἐπαισχυνηθήσομαι.
πῶς γάρ τις ἐχθροῖς ἐχθρὰ πορσύνων, φίλοις
δοκοῦσιν εἶναι, πημονὴν ἀρκύστατον
φράξειεν, ὕψος κρεῖστος ἐκπηδήματος;

1340

1337. Dindorf seems to be right in recalling the old reading *πληθύνομαι*, as having been unnecessarily changed into *πληθύνωμαι* by Porson. The strict meaning of the words then will be, "I am multiplied on all sides," a sort of exaggeration to express the readiness with which the speaker throws all his weight into this particular scale, which may be rendered in English as I have rendered it, "This is the side I choose with all my votes," and in Latin, "Hanc in sententiam omnibus pedibus transeo." In the next line *κυροῦνθ' ὅπως* is nothing more than a case of attraction for *ὅπως κυρεῖ*, as Blomfield explains it, a favorite mode of expression with the Greeks, as shown among many instances by the two Peile quotes, Soph. Aj. 103, ἢ τοῦπίτριπτον κίναδος ἐξήρου μ' ὅπου; 890. ἀλλ' ἀμνηνὸν ἄνδρα μὴ λείσσειν ὅπου. Peile and Paley, in drawing out the expression fully, *κυροῦνθ' ὅπως κυρεῖ*, have lost sight of the fact that *ὅπως* is plainly meant to be an **interrogative*, not a simple relative, like *ὅπου* in the two cases above cited: and their attempts to explain it by *as he is*, or *however he is*, *ὅπως αν κυρῇ*, are quite foreign

to the purpose.—The literal rendering would be "to know Atrides being *how*?" where the postponement of the question till the end of the sentence reminds us of the usual explanation of οἷσθ' ὁ δρᾶσον as δρᾶσον οἷσθ' ὁ. That which makes the present passage more difficult than others of the kind is, that there the Greeks were content to put the person spoken of only in the accusative, while here the particular in which information concerning him is sought is put into the accusative too, leaving only the interrogative in the subjoined clause. The sense is of course the same, whether the mind first looks at the person, and then at a particular respecting him, or looks at the particular at once, just as in our early English writers we often see the genitive resolved into two distinct objects, "I sing of Achilles, his wrath," the latter serving to give speciality to the former:—only here confusion arises from the person and the particular being both put into the formal accusative, as if the subjoined clause, which is really only the accusative under another phase, could be altogether dispensed with.

* The interrogative can undoubtedly be resolved into a simple relative with its antecedent; but in that case we must suppose a double object to the verb, "to know Atrides, the condition in which he is," a construction which is not expressed by the words "to know him to be as he is," any more than ἀμνηνὸν ἄνδρα μὴ λείσσειν ὅπου means, "that I cannot see a man, so powerful as he is, *in the place in which he is*." It would scarcely have been worth while to examine so trifling a matter so closely, but for the objections raised against Blomfield's explanation, as incorrect and unsatisfactory.

14 CHO. Clear knowledge we should have, before we talk.

For guessing and clear knowledge are two things.

15 CHO. This is the side I choose with all my votes,

To know for certain how Atrides fares.

CLY. Though much was said before to suit the time,

I shall not blush to speak the contrary :

For how should one who were to deal with foes

As foes, though seeming friends, hedge vengeance
round,

A net too high for mortal to o'erleap?

1341. The commentators generally have agreed to render πῶς γὰρ κ. τ. λ. "for how *else* should one," &c., but this need not be done if we lay a proper stress on ἐχθρὰ, and translate, "for how if one were to treat enemies as enemies," i. e. not to use dissimulation and words suited to the time, "while they appeared as friends, could one hedge round vengeance as a net, a height too great for overleaping," in other words, successfully entrap them? Klausen is apparently the only one who has seen that this is the sense of the passage. Πημονὴς ἀρκύστατ' ἄν, the combined correction of Auratus and Elmsley, would be extremely probable, if the doctrine that the optative mood, except in the sense of a wish, cannot dispense with ἄν were still to be maintained: as the question now stands, it must be looked upon as an unnecessary though ingenious change. Independently of the absence of ἄν, the words πημονὴν ἀρκύστατον have been questioned; but even those who hold that ἀρκύστατον cannot be used as an adjective, in spite of the probability furnished by the plural τὰ ἀρκύστατα, and the authority of Eurip. Orest. 1422, ἐς ἀρκυστάταν μηχανὰν ἐμπλέκειν, which Blomfield appears to have no warrant for questioning, must admit that it may very

well be understood as a substantive in apposition, especially as it seems to be closely connected with φράσκειν, the sense of which it will thus modify and define. A similar power in the case of *adjectives* has been noticed already more than once, especially on v. 517; and in both cases it may fairly be called an *adverbial* use of the noun, the position of the word generally showing that its sense is to be combined with that of the verb. In English we may frequently render it by an adverb, as here "to hedge up vengeance *net-wise*." Our idiom will also admit of our translating it, "to hedge up vengeance *into* a net," i. e. to make it into a net by hedging, as if it were ποιεῖν or τιθέναι τῷ φράσσειν, from which we see that it is an instance of what some grammarians (e. g. Becker in his German Grammar) call the *Factitive Object*, "that which expresses the effect exerted by the predicate either upon the suffering object or upon the subject itself." Ὑψος is perhaps to be taken in the same way, as Paley has observed in his brief note, "φράσσειν ὕψος ut διδάσκειν τινα σοφὸν, et similia:" at any rate it must be regarded as in apposition with πημ. or ἀρκ., not as Klausen thinks, construed after κρείσσειν, "majus altitudine."

* Perhaps it would have been better to have simply referred to the view of the whole subject of the accusative after the verb given in Jelf's Greek Grammar.

ἔμοι δ' ἄγών ὅδ' οὐκ ἀφρόντιστος πάλαι
 νείκης παλαιᾶς ἦλθε, σὺν χρόνῳ γε μήν. 1345
 ἔστηκα δ' ἔνθ' ἔπαισ' ἐπ' ἐξειργασμένοις.
 οὔτω δ' ἔπραξα, καὶ τὰδ' οὐκ ἀρνήσομαι,
 ὥς μήτε φεύγειν μήτ' ἀμύνεσθαι μόρον.
 ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων,
 περιστιχίζω, πλοῦτον εἵματος κακόν. 1350
 παῖω δέ νιν δῖς· κὰν δυοῖν οἰμώγμασιν
 μεθῆκεν αὐτοῦ κῶλα· καὶ πεπτωκότε
 τρίτην ἐπενδίδωμι, τοῦ κατὰ χθονὸς
 Αἴδου, νεκρῶν σωτῆρος, εὐκταίαν χάριν.
 οὔτω τὸν αὐτοῦ θυμὸν ὀρμαίνει πεσών· 1355
 κὰκφυσιῶν ὀξείαν αἵματος σφαγὴν
 βάλλει μ' ἐρεμνῇ ψακάδι φοινίας δρόσου,
 χαίρουσαν οὐδὲν ἦσσαν, ἣ διοςδότῳ
 γάνει σπορητὸς, κάλυκος ἐν λοχεύμασιν.
 ὥς ᾧδ' ἐχόντων, πρέσβος Ἀργείων τόδε, 1360
 χαίρουτ' ἂν, εἰ χαίρουτ', ἐγὼ δ' ἐπεύχομαι.

1345. *ἄγών* is not to be taken here simply in the sense of a contest, as all the editors seem to have thought, but in that of a *crisis*, the *moment* of the struggle. 'The *νείκη* (Heath's correction for *νίκης*) had long been burning: the *point* of the contest, though long expected, had only just arrived, and was already past. Paley retains the old reading, *νίκης*, on which he makes *οὐκ ἀφρόντιστος* depend, "not irrespective of a former victory," i.e. as he explains it, "quo pervicit Agamemno ut Iphigenia mactaretur:" but this is very harsh.

1348. *ἀμύνεσθαι* is certainly superior in MSS. authority to *ἀμύνεσθαι*, the common reading: and as such Klausen, Haupt, and Peile may be right in restoring it: but the argument of the two former, founded on its intrinsic propriety, because in

escape the action is continuing, in *self-defence* complete, will not bear much examination. Klausen says, "propulsatio erat simplex actio, creptio securis et ictus Clytæmnestræ inflictus:" but is it not manifest, that had there been any object in reversing the two, and reading *φυγεῖν* and *ἀμύνεσθαι*, he might have contended with equal justice that Agamemnon might possibly have escaped at once by running out of the chamber, while to ward off the blows or wrest the axe from Clytæmnestra would be more likely to be a work of time? On the whole, I think it more probable, that the MSS., which in a matter like this are no very trustworthy guides, should be mistaken, than that the poet should intentionally have varied the tense; and accordingly I have replaced the old read-

Not unforeseen it came on me, though late.
 This struggle-moment of an ancient feud.
 Here stand I where I smote now all is o'er!—
 I planned it so, and I will not deny it,
 That he could neither fly nor ward the blow—
 A net without an end, as 'twere for fish,
 Round him I fix—a fatal wealth of clothing.
 I strike him twice: two groans he gave, and then
 His limbs sank under him: and as he lay
 I gift him with a third, a votive boon
 To Dis, the dead man's saviour, under earth.
 So his own soul he works up as he lies:
 And, breathing out the quick sharp rush of blood,
 With the black drop of gory dew he strikes me,
 Rejoicing no whit less than the sown land
 In Jove's rich blessing when the cup brings forth.
 This being so, ye Argive elders here,
 Joy, if ye be for joy: but I'm for boasting.

ing, which Paley also retains.

1350. Blomfield supposes *πλοῦτον* *εἵματος* to imply that the garment was dyed with purple, and compares v. 918: but this is gratuitous, and it is better to understand the words with Klausen, as referring only to its length or abundance, like *ἄπειρον* in the line before, just as *γὰρ πλοῦτος ἄβυσσος* is used in Sept. 949.

1352. *μεθῆκεν αὐτοῦ κῶλα*, *solvit ibi genua*, Butler apud Peile—a construction which avoids the necessity of reading *αὐτοῦ* with Wellauer and Paley, after Voss. Nor is it absolutely necessary to supply *πληγὴν* after *τρίτην*, as that word may have been meant to agree with *χάριν*. "Acerba ironia cum Orcum dicat mortuorum servatorum ut Jovem inferum, quia vivorum servator est Jupiter superus, v. 222 (235), tertium ictum huic servatori devovet, sicut tertia libatio Jovi servatori sacra habetur." Klausen.

1355. *ὀρμαίνει* seems here to ex-

press the physical tumult attending a violent death, the catching of breath and the gurgle of blood, Virgil's *sanguine singultantem*, whence it is transferred elsewhere to its more usual sense of mental emotion: *θυμὸν* has nothing to do with *mind* or *passion* as such, but means the physical soul or spirit, *anima* rather than *animus*.

1358. Porson's *διοσδότω γάνει* (for *Διὸς νότω γὰν εἰ*) is one of those emendations which rank among the highest triumphs of critical sagacity, and need no advocacy to support them. Hermann and Klausen have in vain attempted by making use of part of it to strike out something better, the one reading *Διὸς νότω γανᾶ*, the other *Διὸς νότω γάνει*, both assuming that *νότος* can be used convertibly with *νότις*, which can hardly be admitted, even if we allow that *νότος*, as in Soph. Phil. 1457, means properly a rainy wind.

εἰ δ' ἦν πρεπόντως ὥστ' ἐπισπένδειν νεκρῷ,
τάδ' ἂν δικαίως ἦν· ὑπερδίκως μὲν οὖν
τοσῶνδε κρατῆρ' ἐν δόμοις κακῶν ὅδε
πλήσας ἀραίῳν, αὐτὸς ἐκπίνει μολῶν.

1365

ΧΟ. θαυμάζομέν σου γλῶσσαν ὡς θρασύστομος,
ἥτις τοιόνδ' ἐπ' ἀνδρὶ κομπάζεις λόγον.

ΚΛ. πειρᾶσθέ μου γυναικὸς ὡς ἀφράσμονος·
ἐγὼ δ' ἀτρέστῳ καρδίᾳ πρὸς εἰδότας
λέγω· σὺ δ' αἰνεῖν εἴτε με ψέγειν θέλεις,
ὅμοιον· οὗτός ἐστιν Ἀγαμέμνων, ἐμὸς
πόσις, νεκρὸς δὲ τῇσδε δεξιᾷς χερὸς,
ἔργον δικαίας τέκτονος. τάδ' ὧδ' ἔχει.

1370

ΧΟ. τί κακὸν, ὦ γύναι, στροφή.
χθονοτρεφὲς ἐδανὸν, ἢ ποτὸν 1375
πασαμένα, ρυτᾶς ἐξ ἁλὸς ὀρόμενον,
τόδ' ἐπέθου θύος δημοθρόους τ' ἀράς ;

1362. *πρεπόντως*, the correction of Voss and Stanley, seems nearly certain, confirmed as it is by *δικαίως* immediately following. In a case like this it is not enough to prove that *πρεπόντων* might possibly have been used, which may be conceded to Peile; it must be shown that the probability of its having been employed here by Æschylus is greater than that of its having been introduced by a simple error of the copyists: and in this case the difficulty of the old reading, the propriety of the new, and the extremely slight transition between them furnish altogether as strong an argument as is generally to be found for making a correction, though not so immediately convincing as that which met us just now in the preceding note. Adopting it, we need not however put a full stop after *μὲν οὖν* in order to make the construction of the three adverbs the same: as we may with

equal propriety translate, "Yea, if it were fitly done to pour libations over a dead body, this would have here been justly done: with exceeding justice, rather should I say it is, that he here having filled in his home a cup with so many accursed evils, himself return to drink it off." *Μὲν οὖν* here, as elsewhere, makes a correction of the thought on the part of the speaker: she does not however apply the adverb thus strengthened to the hypothetical pouring out of the libation, but rather sets before her the cup which Agamemnon has actually drunk, by a natural connection of thought, and declares the draining of that cup to be a matter of exceeding justice. But there is no objection against the full stop after *μὲν οὖν*, which Tyrwhitt and Hermann recommend, and Wellauer, Dindorf, and Paley follow. By this punctuation we get a strict balancing of the

Nay, if libations on the dead were meet,
 'Twould be done justly—with exceeding justice.
 He having in the house so filled with curses
 A cup, arrives himself and drinks it off.

CHO. We wonder at thy tongue, how bold thou art,
 Who boastest in such language o'er thy lord.

CLY. Ye try me like an unconsidering woman;
 But I with fearless heart to you that know
 Speak out: and whether thou wilt praise or blame
 'Tis all as one. He there is Agamemnon,
 My husband—made a corpse by this right hand,
 The work of a true workman. There thou hast it.

CHO. Woman, what poison of earth or of water
 Eaten or drunk bade thee plunge in this slaughter
 Loading thy head with a realm's execration,

thoughts, and a rhetorical heightening of the emphasis, objected to indeed by Peile as more after the manner of Euripides than of Æschylus, but quite in accordance with the studied and triumphant composure which Clytæmnestra elsewhere exhibits; while the other gives us a further specimen of that rapid transition from thought to thought which appears in the beginning of the speech, and would be equally characteristic of her here.

1366. There is little to choose between pointing after *γλῶσσαν*, with Wellauer, Dindorf, and Klausen, and after *σου* with Peile. If we adopt the former, we must suppose *θρασύστομος* to agree with *συ*, on account of *ἦτις* which follows, as there is no authority for reading *κομπάζει*.

1369. It is more simple to connect *πρὸς εἰδότας* in the ordinary sense with *λέγω*, than with Peile to connect it with *ἀνρέστω καρδίᾳ*, and suppose “a peculiar use of the preposition *πρὸς*,” in the sense of contrast or strong opposition, though

there is no doubt that it might have such a force here, and probably has in other passages, such as those which he quotes.

1372. *νεκρὸς*, as Peile remarks, is to be taken with *τῇσδε δεξιᾷς χερσὶς, ἔργον δικαίας τέκτονος* being evidently meant as an epexegetis. Paley would understand *ἔργον* as an accusative, like *ἀρωγὰν* v. 216; but this is unnecessary in a case like this, where only a common apposition is required, and the passages are not exactly parallel, as *ἔργον* here is equivalent to and identical with *νεκρὸς*, whereas *ἀρωγὰν* there, like *ἀπόλανσιν* in Eur. Hel. 77, is something following on and consequently separable from the notion expressed by the rest of the sentence to which it belongs.

1377. *θύος* has been variously interpreted, “de statu animi Clytæmnestræ,” says Klausen: “hoc furiale facinus,” Haupt: it seems however plain that it is to be understood in the ordinary sense of incense, (of the use of which with *ἐπιθέσθαι* or *ἐπι-*

Casting off, cutting off?—Driven off from thy nation
The hate of the land thou shalt know!

CLY. Now thou art dooming me to banishment,
To the land's hate and public execration;
Thou, who had'st no such threats for this man here,
When he, not caring, as it had been a beast,
Though sheep were plenty in his fleecy folds,
Slew his own daughter, dearest of my pangs
To me, a charm to soothe the winds of Thrace.
Him shouldst not thou have banished from the land
For his foul deed? but now set up to judge
My acts, thou art all sternness. But I tell thee
To threaten in the faith that I am prepared
On equal terms, for thee, if thou should'st conquer,
To rule: but should the contrary be willed,
Teaching, though late, shall give thee sober sense.

CHO. High is thy courage, and haughty thy braving,

eum qui vicerit mihi imperare:" Haupt, "Dico tibi autem te minari hoc ut comparatæ mihi tu similiter, victoria reportata, imperes." Paley comes nearer to what seems the better and more natural interpretation, giving as the construction, λέγω σοι τοιαῦτ' ἀπειλεῖν, ὡς παρεσκευασμένης ἐμοῦ ἐκ τῶν ὁμοίων ἀπειλεῖν, χειρὶ κ. τ. λ., though I do not see the necessity of understanding ἀπειλεῖν after ἐκ τῶν ὁμοίων, which words refer not to any threats which Clytæmnestra is prepared to utter, but to the terms to which she is ready to submit, those namely which follow, that the conqueror is to command the conquered.

1396. ὥσπερ οὖν is to be taken with the whole clause, not, as Klausen and Peile think, only with φονολιβέι τύχα. The sense of the whole is well given by Paley, "Magna mediteris et superba loqueris, sicut

animus cæde delirat, i. e. ut cujus animus cædis conscientia percussus sit." So in English we might say, "Thy words breathe haughtiness, even as thy soul is raving," meaning that the tone of the words is in exact correspondence with what would be expected from the raving. There can be no occasion to read λίβος in the next line with Casaubon, Blomfield, and Dindorf, as the copyists with φονολιβέι τύχα before them would hardly have introduced another word had that been in the original text, and λίπος is amply supported by Soph. Ant. 1022. εὐπρέπει is rightly given from the Farnese MS. and Turnebus by Klausen, Peile, and Paley, the former of whom compares εὐπρεπτος, in place of the old corrupt reading εὐπρέπειαν, for which Canter would substitute ἐμπρέπει, Hermann ἐμπρέπειν.

φονολιβεί τύχα φρήν ἐπιμαίνεται.
 λίπος ἐπ' ὀμμάτων αἵματος εὖ πρέπει
 ἀτίετον· ἔτι σε χοῇ
 στερομέναν φίλων
 τύμμα τύμματι τίσαι.

1400

ΚΛ. καὶ τήνδ' ἀκούεις ὀρκίων ἐμῶν θέμιν·
 μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην,
 "Ατην, Ἐρινύν θ', αἰσι τόνδ' ἔσφαξ' ἐγὼ,
 οὗ μοι φόβου μέλαθρον ἐλπίς ἐμπατεῖν,
 ἕως ἂν αἴθῃ πῦρ ἐφ' ἐστίας ἐμῆς
 Αἴγισθος, ὥς τὸ πρόσθεν εὖ φρονῶν ἐμοί.
 οὗτος γὰρ ἡμῖν ἀσπίς οὐ μικρὰ θράσους.
 κείται γυναικὸς τῆσδε λυμαντήριος,
 Χρυσηΐδων μείλιγμα τῶν ὑπ' Ἰλίῳ·
 ἧ τ' αἰχμάλωτος ἦδε καὶ τερασκόπος,
 καὶ κοινόλεκτρος τοῦδε, θεσφατηλόγος
 πιστὴ ξύνευνος, ναυτίλων δὲ σελμάτων
 ἱστοτριβῆς. ἄτιμα δ' οὐκ ἐπραξάτην·
 ὁ μὲν γὰρ οὕτως· ἡ δέ τοι, κύκνου δίκην,
 τὸν ὕστατον μέλψασα θανάσιμον γόον,
 κείται φιλήτωρ τοῦδ', ἐμοὶ δ' ἐπήγαγεν
 εὐνῆς παροψώνημα τῆς ἐμῆς χλιδῆς.

1405

1410

1415

1405. φόβου μέλαθρον ἐμπατεῖν is a bold expression, which it is equally needless to destroy by reading φόβω, and to convert into a frigid prosopopœia of Hope walking in the house of Fear, by following, as Dindorf and Franz have done, the text of the Flor. and Farn. MSS. ἐμπατεῖ. It is qualified, as Peile justly observes, by the connection in which it stands, the sense in fact being, "With Ægisthus for its master, I do not expect *my* house to be a house of Fear," so that Æschy-

lus cannot be charged with using "walking in the house of Fear" as an elaborate synonyme for being afraid. On the next line Klausen has remarked, "Sacra in ædibus fiunt a domino: itaque his verbis futurum dominum ædium Ægisthum designat regina."

1413. σελμάτων ἱστοτριβῆς is equivalent to τριβίσσα ἵστον καὶ σέλματα, "well-known about the mast and the seaman's benches," as Peile gives it, in the same way as ἄπεπλος φάρων λεύκων stands for ἄμοιρος πέπλων καὶ

E'en as in bloodshed thy spirit is raving
 With a drop of fresh gore glaring red on thy forehead
 Unavenged!—it will come, when forlorn and abhorred
 Thou wilt render a blow for a blow!—

CLY. And now thou hearest my set form of oath :
 No—by the perfect vengeance of my child,
 By Ate and Erinnys, at whose shrine
 I have slain this man,—no hope have I to walk
 In the house of Fear, while yet Ægisthus burns
 Fire on my hearth, still kind to me as ever :
 For he's no trifling shield of boldness to me.—
 There lies the fell destroyer of this woman,
 Minion of each Chryseis under Troy ;
 And she his captive here and wonder-gazer,
 Aye, and his bedfellow, soothsayer at once
 And concubine, who shared with him the bench
 On shipboard. No—they have not wrought unpaid.
 For he is thus : and she there, like a swan,
 So having sung her last, her dying strain,
 Lies there, his paramour, and hath brought to me
 A nuptial dainty-dish of new delight.

φαρέων, and ἄχαλκος ἀσπίδων for ἀνευ χαλκείων ἀσπίδων.

1417. “ εὐνῆς παροψώνημα, additamentum adulterii, unam notionem efficit, unde pendeat τῆς ἐμῆς χλιδῆς.” It is strange that Paley, after shewing by the words just quoted how perfectly he understood the construction of this line, should go on to say that he believes χλιδῆ, a conjecture of Musgrave and Blomfield's, to be the true reading. Wellauer, Klausen, and Peile, find no difficulty in the double genitive, but misinterpret the word εὐνῆς, which cannot possibly mean here “ by her lying in the grave,” whatever may be the

case in Cho. 318, Soph. Elect. 436, where the context plainly shews that the tomb is meant, εὐνῆς παροψώνημα is put for εὐναῖον παρ., “ a nuptial dainty dish :” and in παροψώνημα χλιδῆς the preposition exerts its force of addition. The additional zest given to Clytemnestra's pleasure by the fate of Cassandra lies in the feeling that by her commerce with Ægisthus and murder of her victims she has not only avenged her daughter but repaid her husband's infidelities : and though this was not the motive cause of her adultery in the first instance, yet it adds poignancy to the continued enjoyment.

ΚΟΜΜΑΤΙΚΑ.

- HM. A'. φεῦ, τίς ἂν ἐν τάχει, μὴ περιώδυνος, στρ. α'.
 μηδὲ δεμνιοτήρης, 1420
 μόλοι τὸν αἰεὶ φέρουσ' ἐν ἡμῖν
 μοῖρ' ἀτέλευτον ὕπνον, δαμέντος
 φύλακος εὐμενεστάτου,
 καὶ πολλὰ τλαντὸς γυναικὸς δίαί;
 πρὸς γυναικὸς δ' ἀπέφθισεν βίον. 1425
- XO. ἰὼ, ἰὼ παράνουσ' Ἑλένα, συστ. α'.
 μία τὰς πολλὰς, τὰς πάνυ πολλὰς
 ψυχὰς ὀλέσας' ὑπὸ Τροίᾳ.
- HM. B'. νῦν δὲ τελείαν στρ. β'.
 πολύμναστον ἀπηνθίσω 1430
 δι' αἶμ' ἀνιπτον, ἥτις ἦν τότε ἐν δόμοις
 ἔρις ἐρίδματος, ἀνδρὸς οἰζύς.
- KL. μηδὲν θανάτου μοῖραν ἐπέυχου, σύστ. β'.
 τοῖσδε βαρυνθείς.

1419. I have followed Peile in adopting the distribution of this lyrical dialogue, which was originally proposed by Butler, and has been accepted with modifications by Blomfield, Scholefield, and Dindorf, in opposition to that which the other German editors have introduced. In the anapaests, as Paley and Klausen remark, there is no need to suppose the existence of *lacunæ*, as all that is there required is that system should answer to system in its general features, not in the precise number of its syllables or lines. With regard to other deficiencies it is natural to suppose that the antistrophe to vv. 1426 sqq. must be sought for after v. 1445 rather than in vv. 1509 sqq., even if the former passage were left evidently defective, and the latter more conformable to the supposed

requirements of the metre than is actually the case. Paley objects that vv. 1429—1432 must be either utterly corrupt or out of their proper place, as they interrupt Clytemnestra's answer; but they only require proper explanation in order to harmonize with it perfectly.

1420. *δεμνιοτήρης* I have rendered "forcing the couch to keep:" but it is not improbable that the words *περιώδυνος* and *δεμνιοτήρης* are applied to the disease itself, which is supposed to suffer in the same way as the patient.

1421. *ἐν ἡμῖν* must not be taken with *ἀτέλευτον*, as Klausen and Paley think, but with *φέρουσα*, which has thus the force of *φέρουσα εἰς ἡμᾶς καὶ τεθείσα ἐν ἡμῖν*, a combination which it is needless to illustrate by examples.

1424. The editors have not ex-

CHO. Oh! that some Fate, not fraught with pain,
 Nor forcing the couch to keep,
 Would come and bring to my tortured brain
 The rest of unending sleep,
 Now that he, our kindest friend, lies low;—
 For a woman he bore long years of woe,
 And now he is dead by a woman's blow!—
 O Helen! Helen! whose frantic will
 Those countless, countless lives could kill
 Alone at the walls of Ilion!
 But now thou a mighty life hast slain,
 A full-famed life, for the uncleansed blood,
 The strife which erewhile in the palace stood
 Built high to heaven, a husband's bane!

CLY. Nay, pray not thus from thy sorrow's weight
 For the stroke of fate,

plained whether *τλάντος* is to be coupled as a participle with *δαμέντος*, or in an adjectival sense with *εὐμενεστάτου*. The latter is the more probable, the force of the past tense being equivalent in English to "after having endured," or "who had endured many things."

1429. It is a matter of doubt whether we ought to adopt Casaubon's correction *ἀπηνθίσω*, with most of the subsequent editors, rendering, "But now thou hast cut off a complete and noble life" (*ψυχὴν* being understood from *ψύχας*) "all owing to the uncleansed blood," &c., or, retaining the common reading *ἐπηνθίσω*, refer *τελείαν* to *ἔρις* and *οἰζὺς* in v. 1432, and translate, "But now thou hast brought to full and memorable perfection that which was already planted in the family," &c. The first is followed in the translation: but the second is equally good, and besides involves no change in the text. In either case there is no necessity for supposing

the passage to be corrupt; the Chorus is speaking of the consummation of Helen's fatal influence, wrought out in the death of Agamemnon, *owing* to the blood yet uncleansed (that of Iphigenia, though probably with a reference to the children of Thyestes, both here and in the words that follow, since the two facts in some measure correspond to each other, the death of Agamemnon's daughter being both in itself and in its consequence a retribution to the descendants of Atreus for the crime of their progenitor): and Clytemnestra's answer refers to these words of the Semi-Chorus, no less than to those which precede them, as she says, "Turn not thy wrath against Helen, as though she, *having* singly destroyed the lives of many of the Danaans, caused *this* unclosing wound," where *ἀλέσας* corresponds to *ἀλέσας* in v. 1428, and *ἀξύστατον* *ἄλγος* to the passage now before us.

1432. *ἔρις ἐπίδματος*, which Paley

μηδ' εἰς Ἑλένην κότον ἐκτρέψης, 1435
 ὥς ἀνδρολέτειρ', ὥς μία πολλῶν
 ἀνδρῶν ψυχὰς Δαναῶν ὀλέσασ',
 ἀξύστατον ἄλγος ἔπραξεν.

HM. A'. δαῖμον, ὃς ἐμπίτνεις δώμασι καὶ διφυ- ἀντ. α'.
 εἰσι Τανταλίδαισιν, 1440
 κράτος τ' ἰσόψυχον ἐκ γυναικῶν
 καρδιόδηκτον ἐμοὶ κρατύνεις.
 ἐπὶ δὲ σώματος, δίκαν
 μοὶ κόρακος ἐχθροῦ, σταθεὶς ἐκνόμως
 ὕμνον ὕμνῃν ἐπέύχεται * * 1445

XO. * * * * ἀντισύστ. α'.
 * * * * * *
 * * * *

HM. B'. * * * ἀντιστρ. β'.
 * * *
 * * * * * * * *
 * * *

KL. νῦν δ' ὄρθωσας στόματος γνώμην, ἀντισύστ. β'.
 τὸν τριπάχιον
 δαίμονα γέννας τῆσδε κικλήσκων
 ἐκ τοῦ γὰρ ἔρως αἱματόλοιχος
 νεῖρη τρέφεται· πρὶν καταλῆξαι 1450

is inclined to give up, appears to mean "strife strongly built," as Symonons explains it, according to the analogy of *εὔμητος* and the Homeric compounds of *ἐρι*-, not derived, as Peile supposes, from *ἔρις*, though the similarity of sound was probably intentional. *ἀνδρὸς αἰζὺς*, like *ἀνδρὸς σφαγεῖον* in v. 1056, though there the stress is mainly laid on a man as distinguished from a beast, here as distinguished from a woman.

1438. Blomfield, Haupt, and

Peile, render *ἀξύστατος* *incompositus*: Klausen and Paley *incomparabilis*: but I prefer understanding it, in Horace's words, "*qui nequidquam coit et rescinditur*." Schutz came near this sense when he wrote "*dolorem qui haud facile sisti potest insanabile malum*," but it does not seem clear from his words that he caught the exact force of the metaphor.

1441. Klausen, Peile, and Paley, with some variations, agree in the sense of Butler's translation, "par

Nor turn upon Helen thy vengeful hate
For that she, fell pest, having singly slain
Unnumbered souls of the Danaan train
Hath wrought such unhealing trouble.

CHO. Demon, who on this home dost light
And the brother Tantalids.
And steelest the will's heart-piercing might
In the breast of frenzied brides!
There on the body it stands amain
Like a hateful raven, and now would fain
Pour forth in its pride a tuneless strain!

CLY. Aye, now thou hast mended thy speech's frame,
Calling out for blame
The thrice-great fiend of this race by name.
'Tis from him this thirst of blood is reared;
And now ere the old have disappeared

robur jam per feminas, quo mihi cor angitur, exerceas." Haupt's view of the passage is better, "vehementiam consentientem mulierum animum meum pungentem excitas." *krátos* is the power and will for mischief, *ισόψυχον* of equal soul, or prevailing equally in the two souls, (as if it had been *ἴσον κράτος ψυχῆς*), *ἐκ γυναικῶν*, coming from or wielded by women. *ἐμοὶ* is not constructed with *καρδιόδηκτον*, but is a pleonastic dative, "for me," or "to my sorrow." The sense of what follows in v. 1443, &c. cannot be precisely ascertained on account of the lacuna, so that it is difficult to say whether or no Schutz is right in reading *σταθείς*. Paley says that if we admit a lacuna we must suppose Clytæmnestra's reply to be interrupted; but an objection equally incapable of proof or disproof, as we can tell nothing about the sense of the lost lines, which are just as likely to have carried on the thought here begun, perhaps to have given

additional point to the answer, as to have introduced any thing worthy of the name of an interruption. In v. 1444 *ἐνόμως* is discordantly, as Peile explains it.

1447. "*τριπάχιον* quid significat prorsus incertum est: an recte *πάχιος* a *παχὺς* procedere possit, non dixerim. Vertendum videtur *prægravem*." Paley. Such a sense is confirmed by *ἐμπίνεις* v. 1439, and *μέγαν ... καὶ βαρύμηνιν* v. 1452. The conjectures that have been proposed are *τρίσπαχυν* Pauw and Butler, *τριτάλαιον* Blomfield, adopted by Klausen, *τριπαλαίστην* or *τριπάχιντον* Bamberger, *τρίπλαχ' ὄιον* Haupt.

1450. *νείρα* is Wellauer's adaptation of Casaubon's *νείρη* (instead of *νείρει*, a vox nihili). Peile defends the Ionic or Epic form, as natural in the case of a purely Epic word: but the probability of Æschylus having introduced an Ionic form into a Doric system, contrary to what we know of the usages of Greek tragedy, even in the case of

τὸ παλαιὸν ἄχος, νέος ἵχωρ.

ΗΜ. Α'. ἦ μέγαν οἴκοις τοῖσδε στρ. γ'.
 δαίμονα καὶ βαρύνησιν αἰνεῖς,
 φεῦ, φεῦ, κακὸν αἶνον ἀτη-
 ρᾶς τύχας ἀκορέστου· 1455
 ἰὼ ἰῆ, διαὶ Διὸς
 παναιτίου, πανεργέτα·
 τί γὰρ βροτοῖς ἄνευ Διὸς τελεῖται;
 τί τῶνδ' οὐ θεόκραντόν ἐστιν;

ΧΟ. ἰὼ ἰὼ, βασιλεῦ βασιλεῦ, σύστ. γ'.
 πῶς σε δακρύσω;
 φρενὸς ἐκ φιλίας τί ποτ' εἶπω;
 κεῖσαι δ' ἀράχνης ἐν ὑφάσματι τῷδ'
 ἀσεβεῖ θανάτῳ βίον ἐκπνέων. 1461

ΗΜ. Β'. ὦμοι μοι κοίταν τάνδ' ἀνελεύθερον, στρ. δ'.
 δολίῳ μόρῳ δαμείς
 ἐκ χερὸς ἀμφιτόμῳ βελέμνῳ. 1466

ΚΛ. αὐχεῖς εἶναι τόδε τοῦργον ἐμόν. σύστ. δ'.
 μὴ δ' ἐπιλεχθῆς

so-called Homeric words, can scarcely be weighed against that of a transcriber having confused ΝΕΙΠΑΙ and ΝΕΙΠΕΙ.

1454. It does not much signify whether we retain the colon after αἰνεῖς, or with the late editors remove it, so as to make κακὸν αἶνον a separate accusative. If we adopt the latter we may proceed further and take away the full stop after ἀκορέστου, as ἰὼ, ἰῆ may be interjectional as well as φεῦ, φεῦ.

1465. The later editors connect this strophe closely with the preceding, in order to construe κοίταν with κεῖσαι. It seems however more natural to consider it as an exclamation,

supposing the construction to be broken and interrupted, ὦ μοι μοι κοίταν τάνδ' ἀνελεύθερον——.δολίῳ μόρῳ δαμείς, words which will then be put for ὦ μοι κοίταν ἣν ἔχεις δαμείς, like ὦμοι θάκουσ οὓς θάσσω in Eurip. Troad. 138, where the language is more regular, as the speaker is not so overcome by her feelings. It is possible too that κοίταν may be governed by δαμείς, as a cognate accusative. ἐκ χερὸς must be connected with δαμείς, as in Soph. Aj. 26. κατηναρισμένas Ἐκ χειρὸς, ἀμφιτόμῳ βελέμνῳ being added to specify the instrument.—The κοίτα here spoken of is the δροίτας χαμέννα of v. 1511. It is called ἀνελεύθερος, as we speak

The new drops are seen to bubble!

CHO. Oh! great and of tyrant will

Is the demon thou nam'st to the royal palace!

Woe! woe! for the accursed ill,

For the Ate-plague of his unstayed malice!

Alas! from Zeus it came,

The doer and the cause of all!

For what on mortals save from Zeus can fall?

What here, but bears a heavenly author's name?

Oh! how shall I wail thee, my king, my king?

How utter my passionate grieving,

As thou liest, sobbing out thy life's warm spring

In this net of the spider's weaving?

O woe! for thy reclining on this base, base bed,

By foul craft sped

With the two-edged weapon's cleaving!

CLY. So thou boastest of this as a deed of mine!

But no thought be thine

of a foul or base murder, referring partly to the sufferer, who is dealt with as none but a wretch unfit to live should be dealt with, partly to the doer, who has committed a disgraceful and damning act. The deed is regarded as one belonging to a different state of society—a state where no good exists, and wretches are at war with wretches. Such *ἀνελευθερία* is especially indicated by a murder where craft is combined with violence, a *δόλιος μῦθος*. Clytemnestra in reply (v. 1492), says that the death of her husband cannot be called *ἀνελεύθερος*, so far as he is concerned—a fate unworthy of him as an *ελεύθερος*—and consequently, not disgraceful to her, as the perpetrator. A crafty murder, considered with reference to the true order of things, is *ἀνελεύθερος*, even when done on a crafty murderer: but as regards him, there is a fairness and justice about it. Ac-

cording to the standard of *ἐλευθερία* which he has introduced, it is in fact *ἐλευθέριος*: nor is the avenger stained by the act, as though wrong in itself, it is made right by the previous wrong which it recompenses. Thus Agamemnon, having himself introduced a *δολία ἄτρα*, suffered a death which would have been *ἀνελεύθερος* for another man, but was not so for him, as he had no real *ἐλευθερία*, and with the rule of *ἐλευθερία* which he had adopted it was perfectly consistent. This explanation of the several passages will enable us to see that there is no occasion to alter the text in any way, whether it be proposed to read *δουλίω* for *δολίω* here and in v. 1490, and *δούλιον* for *δολίαν* in v. 1494 with Dobree, Blomfield, and Paley, or to bracket vv. 1492, 3 as spurious, with Dindorf and Peile, after Seidler.

1469. “*μή δ' ἐπιλεχθῆς* we may

Ἄγαμεμνονίαν εἶναι μ' ἄλοχον.
 φανταζόμενος δὲ γυναικὶ νεκροῦ
 τοῦδ', ὁ παλαιὸς δριμὺς ἀλάστωρ
 Ἀτρέως, χαλεποῦ θοινατῆρος,
 τόνδ' ἀπέτισεν,
 τέλεον νεαροῖς ἐπιθύσας.

1470

1475

HM. A'. ὥς μὲν ἀνάτιος εἶ σὺ ἀντιστρ. γ'.
 τοῦδε φόνου, τίς ὁ μαρτυρήσων;
 πῶ; πῶ; πατρόθεν δὲ συλλή-
 πτωρ γένοιτ' ἂν ἀλάστωρ.
 βιάζεται δ' ὁμοσπόροις
 ἐπιρροαῖσιν αἱμάτων
 μέλας Ἀρης·† ὅποι δὲ καὶ προβαίνων
 πάχνα κουροβόρῳ παρέξει.

1480

translate, *but say not that I*, &c., the primary meaning of this deponent verb being, *do not make your reckoning or account*, do not set it down that, &c.: see Buttmann's *Lexilogus* art. 76. §. 7. Hesych., 'Ἐπιλεγόμενος' ἐπιλογιζόμενος. 'Ἐπιλεξάμενος' διυλεγεῖς, ἐνθυμηθεῖς: and Suidas, 'Ἐπιλεξάμενος' ἀναμετρήσας, ἀναλογισάμενος." Peile.

1474. The commentators in general have not explained this use of ἀπέτισεν, though no one seems to have doubted as to the sense of the passage. Peile says, "τόνδ' ἀπέτισεν, *has retaliated upon this man*, i. e. has made his life the satisfaction for the lives which Atreus took away:" from which he does not appear to have seen that what he has given as the explanation is probably the literal version, "has paid this man as a compensation," or "has made satisfaction in his person."

1478. πῶ; πῶ; The authority of these words has been questioned by Peile, and denied by Dindorf, who with Butler and Blomfield reads

πῶς; πῶς; from the margin of Askew's copy. This correction I have followed in the translation, simply because it was necessary to insert two words having some meaning: but though we do not know the meaning of πῶ; πῶ; we cannot say that Æschylus may not have so written. πῶ is the interrogative of πω, as πότε of ποτε, ποῦ of που, πόθεν of ποθεν; all of them are evidently inflections of πος; though how πω, consistently with its origin from an indefinite pronoun, comes to bear the sense of *yet*, it is difficult, if not impossible, to say. When we can explain the original force of πω, we shall be able to settle what would be its meaning when taken interrogatively: and only then can we hope to determine whether πῶ; πῶ; here is right or wrong.

1482. Here again we must suspend our judgment as to the sense of the passage, till the text has been placed in a better state. For my translation I have followed the rendering of Klausen and Peile, as

As though I were then Agamemnon's wife.
 'Twas he, the Alastor, did late appear
 In the guise of his queen, to the dead-man here :
 The old stern fiend, in thirst for the blood
 Of Atreus, who revelled in savage food,—
 He took this life,
 On the young a grown man slaying !

CHO. Thou free ! that thou hadst no share
 In this deed of death, who will bear thee witness ?
 How ? how ?—but the race-fiend there
 May have lent thee aid by the rule of fitness.
 'Mid streams of kindred blood
 Grim Mars is pressing on with force
 Where fast advancing he must soon give course
 To the clotted gore of children slain for food.

being at least as good as any that have been proposed, while it involves less departure from the common reading, *πάχυν* for *πάχνα*, from Hermann, being the only change: but I cannot persuade myself that *ὅποι δὲ καὶ* or *παρέξει* can have been written by Æschylus, at least if we are right in supposing the general meaning to turn on the vengeance exacted for the children of Thyestes. That debt was already paid by the death of Agamemnon: and the deeds of blood which were to happen afterwards, were to change the other scale of the balance. Nor is *παρέχειν* here likely to mean *copiam facere*, to give free course to, as in the other passages quoted as authorities for such a use the accusative to *παρέχειν* is either *ἑαυτον* or some other word to be supplied from the context, while here it is hard to say from what word such an object is to be gained. Apparently they would supply *ἑαυτον*, and translate "inserviet cruori effundendo:" but this is very

harsh. Pauw's interpretation, as it appears in Potter's English, "And points the ruthless boy to deeds of horror," with the reading *πάχυναν*, would be much better, at least in point of sense, but for the absurdity of supposing that *κουροβόρῳ* can mean *puero voraci*, i. e. Orestes. Schutz's "frigus nativoro inculcet" may seem plausible at first sight, confirmed as it is by the passage Symmons adduces from Xen. Œcon. 18. *πνιγμὸν παρέξει*: but *κουροβόρῳ* requires the article, and we are moreover placed in a dilemma, as Atreus was not a child devourer, and Thyestes, to whom the word really applies, had not shown himself so hardhearted as to require extraordinary horrors to affect him. What lies hid in the words of the text I cannot pretend to say: possibly *ὅποι δὲ καὶ* may contain some inflection of *ὑπαδός* or *παιδικός*: but all this is at present mere guess work.

- ΧΟ. ἰὼ ἰὼ, βασιλεῦ βασιλεῦ, ἀντισύστ. γ'.
 πῶς σε δακρύσω; 1485
 φρενὸς ἐκ φιλίας τί ποτ' εἶπω;
 κεῖσαι δ' ἀράχνης ἐν ὑφάσματι τῷδ'
 ἀσεβεί θανάτῳ βίον ἐκπνέων.
- ΗΜ. Β'. ὦμοι μοι κοίταν τάνδ' ἀνελεύθερον, ἀντιστρ. δ'.
 δολίῳ μόρῳ δαμείς 1490
 ἐκ χερὸς ἀμφιτόμῳ βελέμνω.
- ΚΛ. οὐτ' ἀνελεύθερον οἶμαι θάνατον ἀντισύστ. δ'.
 τῷδε γενέσθαι.
 οὐδὲ γὰρ οὗτος δολίαν ἄταν
 οἴκοισιν ἔθικ' ; 1495
 ἀλλ' ἐμὸν ἐκ τοῦδ' ἔρνος ἀερθέν,
 τὴν πολυκλαυτόν τ' Ἰφιγενείαν,
 ἄξια δράσας, ἄξια πάσχων,
 μηδὲν ἐν Αἰδου μεγαλαυχεῖτω,
 ξιφοδηλήτῳ 1500
 θανάτῳ τίσας ἅπερ ἤρξεν.
- ΗΜ. Α'. ἀμηχανῶ, φροντίδων στερηθεὶς, στρ. ε'.
 εὐπάλαμον μέριμναν
 ὅπα τράπωμαι, πίτνοντος οἴκου.
 δέδοικα δ' ὄμβρον κτύπον δομοσφαλῇ
 τὸν αἵματηρόν· ψεκὰς δὲ λήγει. 1505
 δίκην δ' ἐπ' ἄλλο πρᾶγμα θηγάνει βλάβης

1492-4. See on v. 1465.

1497. "τὴν πολυκλαυτήν Pors. sed *te est nempe*; ut Suppl. 675," Paley: who would have done better to refer to v. 1556 below, where see the note, or to Suppl. 62, which Peile has adduced. ἄξια δράσας ἄξια πάσχων, Hermann's correction, is much more spirited than the old reading ἀνάξια δράσας, and accords

well with οὐτ' ἀνελεύθερον v. 1492, as explained above.

1500. ξιφοδηλήτῳ here, like ξιφοδηλῆτος ἀγών in Choeph. 729, must be taken actively, unless we suppose "a death destroyed by the sword" to be put for "a death of one destroyed by the sword."

1503. εὐπάλαμον μέριμναν may be constructed after either ἀμηχανῶ or

Oh! how shall I wail thee, my king, my king?
 How utter my passionate grieving,
 As thou liest sobbing out thy life's warm spring
 In a net of the spider's weaving?
 O woe! for thy reclining on this base, base bed,
 By foul craft sped,
 With the two-edged weapon's cleaving!

CLY. I cannot look on his death as base;
 What? did not he in his own house place
 The root of a crafty, foul disgrace?
 On her it was whose youthful bloom
 He had made from my parent stem to grow,
 Our Iphigenia, the child of woe,
 He wrought things worthy the fate he found;
 Nor now let him glory under ground
 By the sword's fell doom
 The loss which he caused repaying.

CHO. Vaguely, vaguely, without power of thinking,
 Grasp I at my mind,
 How to wield it, now the house is sinking!
 I fear, I fear the pattering shower of gore
 That saps the mansion—for it drops no more!
 And Fate the edge of Justice' sword, designed
 For other deeds of harm, is setting

τράπωμεν. The former, which Paley supports, seems slightly the more probable, on account of the known preference of the Greeks for the formal accusative after the principal verb, noticed already on v. 1337.

1506. *ψέκας δὲ λήγει* is equivalent to the adverb *δοτακτι*, "non guttatim sed copioso flumine," as Paley remarks.

1507. "Vulgo *δίκη* et *θῆγει*, contra sensum et metrum. Mutarunt Aurretus et Herm. Fatum acuit justitiam ad aliud negotium incipiendum in alia cote calamitatis." Paley. It

is better however in every way to join *πράγμα* with *βλάβης*. Klausen objects to the reading *δίκην*, "quod justum est non potest acui:" as if the metaphor meant more than that Fate was preparing just vengeance. It is difficult to see on what ground an objection like this is urged, as æsthetically justice may be regarded with perfect propriety as a weapon in the hands of Fate, while morally there is nothing more inconsistent in an edge being given to justice than in the passages quoted by Peile from the Psalms (VII. 12) and Deuteronomy (XXXII. 41), or in-

πρὸς ἄλλαις θηγάναισι Μοῖρα.

ΧΟ. ἰὼ γὰ γὰ, εἴθ' ἔμ' ἐδέξω, σύστ. ε'.
 πρὶν τόνδ' ἐσιδεῖν ἀργυροτοίχου 1510

δροίτας κατέχοντα χαμεύναν.

τίς ὁ θάψων νιν, τίς ὁ θρηνήσων;

ἦ σὺ τόδ' ἔρξαι

τλήσει, κτείνας' ἄνδρα τὸν αὐτῆς,

ἀποκωκῦσαι ψυχὴν, ἄχαριν 1515

χάριν ἀντ' ἔργων

μεγάλων ἀδίκως ἐπικρᾶναι;

ΗΜ. Β'. τίς δ' ἐπιτύμβιον αἶνον ἐπ' ἀνδρὶ θείῳ στρ. ζ'.
 ξὺν δακρύσιν ἰάπτων

ἀληθείᾳ φρενῶν πονήσει;

1520

ΚΛ. οὐ σὲ προσήκει τὸ μέλημα λέγειν σύστ. ζ'.
 τοῦτο· πρὸς ἡμῶν

κάππεσε, κάτθανε, καὶ καταθάψομεν,

οὐχ ὑπὸ κλαυθμῶν τῶν ἐξ οἴκων,

ἀλλ' Ἴφιγένειά νιν ἀσπασίως

1525

θυγατῆρ, ὥς χρῆ,

πατέρ' ἀντιάσασα πρὸς ὠκύπορον

πόρθμευμ' ἀχέων,

περὶ χεῖρε βαλοῦσα φιλήσει.

deed than in Klausen's own explanation of *δίκη*; for if justice itself cannot be sharpened without exceeding itself, neither can its sword, which is in fact its executive power. In a similar strain he objects to the common interpretation of *ὑπερδίκως* in v. 1363.

1517. "μεγάλα ἔργα, facta quæ justos fines excedunt, ut *μεγαλόμητις* de superbo dictum v. 1348 (1395). Cf. Theb. 565." Klausen.

1518. I cannot follow Wellauer, Klausen and Peile in restoring the old reading *ἐπιτύμβιος αἶνος*. The

image of a dirge darting itself on a man, and being afflicted in sincerity of heart, is highly unnatural; and the last words in particular, *ἀληθείᾳ φρενῶν*, show that a man must be intended. Æschylus is undoubtedly fond of personifications, but they are such as can afford to be tested per se by the rules of æsthetical criticism, even if they should not happen to suit the level of the subject described. It may be a piece of bombast to call Dust the brother of Mud; but there is nothing inconsistent in the conception, which

With other means of whetting.
 O Earth! hadst thou ta'en me to thee, before
 I had seen him stretched on the lowly floor
 Of the silver-sided laver!
 And who shall bury him? who shall grieve?
 Wouldst thou in thy daring the work achieve,
 To bewail the life that thyself hast spilt
 And atone thy guilt
 By the wrongful, thankless favour?
 Who, speaking o'er the godlike hero's bier
 His praise with many a tear
 Shall grieve in tenderness sincere?

CLY. And why shouldst thou for these cares provide?
 They are not for thee!
 'Twas by us, by us he fell, he died,
 And we ourselves will inter him, we!
 Not with lament from the palace sent,
 But Iphigenia, his child, as is meet,
 With tenderest love shall her father greet
 By the rapid flow of the stream of woe,
 And throw round her arms embracing!

is only a carrying out of the principle of attributing human relations to the different parts of nature. So a dirge might be personified, equally with a disease in v. 1419: it must however by the fact of personification, abdicate some of its natural functions, and, if it is made to suffer, it cannot be darted on a man any more than Dust, when recognised as the brother of Mud, can be thrown over a man, or be trampled. In a word, a thing is personified solely in order that it may perform a human part; though even there a poet would endeavour not to offend by being too definite, and avoid attributing *φρονέες* to an inanimate object, especially if it be one which has not been previously associated

with human imagery, and is only personified for the occasion. These considerations might not be sufficient in themselves to prove that Æschylus could not have written *ἐπιτύμβιος αἶνος*: but where a reading at once so unobjectionable in itself, and so near the received text as *ἐπιτύμβιον αἶνον* (Is. Voss's correction) offers itself, they appear decidedly to turn the scale in its favour. Between *δακρύοις* and *δάκρυσιν* there is not much to choose. The former is found in the Farnese MS.; but this need only prove that it is due to Triclinius, while the latter is more likely to have been corrupted into the old reading *δακρύοιν*.

1529. Here again is a simple question of probabilities between *χρίπα*

ΗΜ. Α'. ὄνειδος ἤκει τόδ' ἀντ' ὀνειδούς·

ἀντιστρ. ε'.

δύσμαχα δ' ἔστι κρῖναι.

1531

φέρει φέροντ', ἐκτίνει δ' ὁ καίνων.

μῖμνει δὲ, μῖμνοντος ἐν χρόνῳ Διὸς,

παθεῖν τὸν ἔρξαντα· θέσμιον γάρ.

τίς ἂν γονὰν ἀραῖον ἐκβάλοι δόμων;

1535

κεκόλληται γένος πρὸς ἅτα.

ΧΟ.

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ἀντισύστ. ε'.

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ΗΜ. Β'.

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ἀντιστρ. 5'.

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ΧΛ. εἰς τόνδ' ἐνέβης ξὺν ἀληθείᾳ

ἀντισύστ. 5'.

χρησμόν· ἐγὼ δ' οὖν

έθελω, δαίμονι τῷ Πλεισθениδᾶν

and Porson's correction *χείρε*, the result of which, as in similar cases before noticed, seems to be that the variation from the natural expression is more likely to have been made by the inattention of the transcribers than by the intention of the author.

1530. *ὄνειδος* refers not to the scoff just uttered by Clytæmnestra, but to the murder of Agamemnon, as the context shows. It will then mean, "res quæ exprobrari potest," a thing to be mentioned for blame, a sense which it bears in many other places, several of which the com-

mentators have collected, e. g. Soph. Œd. T. 533, quoted by Peile. I believe too that it should be restored to a corrupt passage in the Choeph. v. 1021, where the reading of the MSS. is *ἄλλος ἂν εἰ δὴ τοῦτ' ἀρ' οἶδ' ὅπη τελεῖ*. If we read *ἄλλοις ὀνειδῇ ταῦτ' ἀρ' οἶδ' ὅπη τελεῖ*, "these reproaches must reach others ere they end, and I know which way it will be," *οἶδ' ὅπη* having a parenthetical force, like *οἶδ' ὅτι* in Soph. Ant. 276, we shall obtain a clear and consistent sense, a declaration on the part of Orestes that the family *ὀνειδῇ* are not stopped by the death of

CHO. Thus reproach unto reproach succeedeth;
 Hard, the right to tell.
 So the spoiler's spoiled, the bloody bleedeth!
 For it remains while Zeus remains in time,
 The doer still must suffer for his crime.
 Yea, it is ruled in Heaven!—Who shall expel
 The brood of curses, justly hated?
 The race to woe is mated!

CLY. Aye now, thou hast touched on this decree
 With truth—but I
 With the Pleisthenid demon would fain agree

Clytæmnestra, but will yet have another victim, himself.

1532. *φέρει φέροντ'* is a gnomic expression, both in matter and form, "There is that spoileth the spoiler," as Peile observes, supporting his interpretation, which is also that of Haupt and others, against Klausen's objection that the middle, *φέρεται*, would then be required, by a reference to Sept. 351. *ἀρπαγαὶ δὲ διαδρομῶν ὁμαίμονες· ξυμβολαὶ φέρων φέροντι, καὶ κενὸς κενὸν καλεῖ.*

1533. "*ἐν χρόνῳ*, *sensus est, hæc lex manet quamdiu manebit Zeus.*" Paley. The meaning is sufficiently plain, if we do not disturb it by any philosophical notions about the difference between time and eternity; and it is equally needless to adopt, with Klausen, Blomfield's harsh construction, *ἐν χρόνῳ παθεῖν τὸν ἔρξαντα*, and to read with Schutz and Dindorf *ἐν θρόνῳ*. Sophocles has a similar expression in Ant. 607. *οὐτ' ἀκάματοι θεῶν μῆνες, ἀγήρω δὲ χρόνῳ κατέχεις . . . αἴγλαν.*

1534. A full stop has been placed after *θέσμον γάρ*, at the suggestion of Symmons, approved by Butler (apud Peile) and Paley. By adopting it we not only give more force to the maxim just delivered, but assist the sense of what follows, which is not, as Peile gives it, "for who can drive away from his home

a brood of curses expressly ordained to dwell there?" but, "who can cast out the accursed race from *this* house?" a question which needs no γάρ to introduce it. ἀρᾶιον, Hermann's correction for ῥᾶον, and πρὸς ἅτα, Blomfield's for προσάψαι, are both so indisputable, that it is hardly requisite to particularize them as departures from the reading of the MSS.

1537. Peile is probably correct in supposing that the lost verses were partially at least occupied with enforcing the χρησμός of the preceding antistrophe, and in consequently reading *ἐνέβης* for *ἐνέβη*, after Canter. Burney fills up the lacuna by repeating vv. 1509–1520, and Blomfield and Dindorf follow him: but in that case it would be strange that Clytæmnestra should reply only to the first part of the words of the Chorus, unless it be said that having heard the rest before, she could afford to pass them over. The passage too would not be very consistent with the turn which the thoughts of the Chorus have now taken, passing from their own sorrow to the contemplation of the moral law developed in the series of family crimes and misfortunes. Compare however the context of *σύστ. γ'. στρ. δ'*. and that of *αντίσυστ. γ'. ἀντιστρ. δ'*.

ὄρκους θεμένη, τὰδε μὲν στέργειν, 1540
 δύσπλητά περ' ὄνθ'· ὁ δὲ λοιπὸν, ἰόντ'
 ἐκ τῶνδε δόμων, ἄλλην γενεὰν
 τρίβειν θάνατοις αὐθένταισιν.

κτεάνων τε μέρος
 βαιὸν ἐχούσῃ πᾶν ἀπόχρη μοι, 1545
 κάλληλοφόνους
 μανίας μελάθρων ἀφελούσῃ.

ΑΙΓΙΣΘΟΣ.

ὦ φέγγος εὖφρον ἡμέρας δικηφόρου·
 φαίην ἂν ἤδη νῦν βροτῶν τιμαόρους
 θεοὺς ἄνωθεν γῆς ἐποπτεύειν ἄχῃ, 1550
 ἰδὼν ὑφαντοῖς ἐν πέπλοις Ἑρινύων
 τὸν ἄνδρα τόνδε κείμενον φίλως ἐμοὶ,
 χερὸς πατρώας ἐκτίνοντα μηχανάς.
 Ἄτρεὺς γὰρ ἄρχων τῆσδε γῆς, τούτου πατὴρ,
 πατέρα Θυέστην τὸν ἐμὸν, ὥς τορῶς φράσαι, 1555
 αὐτοῦ τ' ἄδελφον, ἀμφίλεκτος ὦν κράτει,
 ἠνδρηλάτησεν ἐκ πόλεώς τε καὶ δόμων.
 καὶ προστρόπαιος ἐστίας μολὼν πάλιν
 τλήμων Θυέστης μοῖραν εὔρετ' ἀσφαλῆ,
 τὸ μὴ θανὼν πατρῶον αἰμάξαι πέδον 1560
 αὐτοῦ· ξένια δὲ τοῦδε δύσθεος πατὴρ

1546. κάλληλοφόνους is Canter's correction of δ' ἄλληλοφόνους. "The two conditions being taken in close and inseparable connection, the sense of the passage is: *I am quite content to have but a small portion of goods in possession, and withal to have removed from the house self-slaughtering acts of madness*: i. e. provided always I shall have removed." Peile.

1550. For ἄχῃ Auratus and many of the subsequent editors read ἄγῃ:

but see on v. 1218.

1555. "ὥς τορῶς φράσαι respicit eam quæ præcedit, disertam patris utriusque et filii utriusque mentionem." Klausen.

1556. Peile successfully vindicates the common reading αὐτοῦ τ' ἄδελφόν, on the ground that τε may be omitted in the former member of the sentence when the presence of the article limits the application of both members to one and the same person, while the clause in which αὐτοῦ

Upon oath, with our destiny here to comply
Though heavy its woe—for the rest, he may go
Away from us, and to death consign
By his kindred murders some other line.
To me let the barest pittance fall,
I were well content, from the palace-hall
This madness of bloodshed chasing!

ÆGISTHUS.

O welcome dawning of a righteous day!
Now would I say, in guardian care for men
The Gods from high look down upon Earth's woes,
Once having seen in Fury-woven raiment
This man here stretched in pleasing sort for me,
Paying the scheming of his father's hand.
For Atreus, this land's ruler, and his father,
Drove out my sire, Thyestes, to speak plainly,
Being besides his brother, on a strife
About the sovereignty, from house and home.
And then returning suppliant to the hearth
The poor Thyestes found a lot of safety,
Not with his blood to stain his father's floor
In death.—But Atreus, this man's impious sire,

stands needs not be reflexive, but only incidentally thrown in as the speaker's elucidation of his own narrative. Critics have in general shown much too strong a disposition to alter passages in which *τε* is similarly used, e. g. Eurip. Iph. Aul. 1153, 1455, where I once (in an article in the Classical Museum, No. IV.) was inclined to acquiesce in the corrections proposed, but now see reason to alter my opinion. Paley, who defended the use of *τε* in v. 1497, here rather leans to *αὐτοῦ* δ'. ἀμφίλεκτος ὢν κράτει, "being called in question in the matter of dominion." Peile.

1560. This is another of the in-

stances noticed on v. 1257, which show that the infinitive is really a noun. So in v. 1138 τὸ μὴ—παθεῖν is a noun in apposition to ἄκος.

1561. "αὐτοῦ. illic, non video quare vulgatum mutare velint critici. Sæpissime occurrit αὐτοῦ hoc sensu, ut αὐτοῦ ἐν Τροίῃ Hom. supra v. 439 (437)." Paley. If any correction be admitted, it must be Hermann's ἀστοξένη, which, as Peile allows, is very plausible, being the proper word for hospitality shown to persons in the condition of Thyestes, οἱ ἐκ προγόνων μὲν ἀστῶν, αὐτοὶ δὲ ξένοι καὶ ἀνανεώσεως δεόμενοι, the definition of ἀστοξένοι given by Eustathius on Il. III. p. 405. 33.

Ἄτρεὺς, προθύμως μᾶλλον ἢ φίλως, πατρὶ
 τῷ μῶ, κρεουργὸν ἡμαρ εὐθύμως ἄγειν
 δοκῶν, παρέσχε δαῖτα παιδείων κρεῶν.
 τὰ μὲν ποδῆρῃ καὶ χερῶν ἄκρους κτένας
 ἔθρυπτ' ἄνωθεν ἀνδρακὰς καθήμενος.
 ἄσημα δ' αὐτῶν αὐτίκ' ἀγνοίᾳ λαβὼν,
 ἔσθει βορὰν ἄσωτον, ὡς ὄρᾳς, γένει.
 κάπειτ' ἐπιγνοὺς ἔργον οὐ καταίσιον,
 ὦμωξεν, ἀμπίπτει δ' ἀπὸ σφαγῆς ἐμῶν.
 μόρον δ' ἄφερτον Πελοπίδαις ἐπεύχεται,
 λάκτισμα δείπνου ξυνδίκως τιθεὶς ἄρᾳ,
 οὕτως ὀλέσθαι πᾶν τὸ Πλεισθένους γένος.

1565

1570

1563. “κρεουργὸν ἡμαρ. *Dies quo celebratur visceratio*. Post sacrificia facta populo carnum distributio fiebat, recentioribus dicta κρεοδαισία, κρεοδοσία, κρεανομία. Sed hic ceperim simplicius pro die festo in quo convivis carnes apponebantur. Odyss. σ'. 240. πᾶρ δὲ Βοηθοῖδης κρέα δαίετο καὶ νέμε μοίρας. Est autem κρεουργὸς *lanius*.” Blomfield. Compare the sacrificial sense of ῥέζειν, ποιεῖν, and the Latin *facere, operari*.

1565. τὰ per ποδῆρῃ. Peile has the merit of having extracted a satisfactory sense from this passage as it stands, without the aid of any corrections, by pointing out that ἔθρωπτ' ἄνωθεν means “kept breaking off from the parts above,” and leaving the next words to their natural signification, “seated apart,” i. e. in order to do the work unobserved. Bothe and Paley understand ἄνωθεν of Atreus *sitting at the head of the table*; but this, if not absolutely inconsistent with the notion of his sitting apart, at any rate would encumber the description of an incidental fact, and give an extra adverb to καθήμενος, even supposing ἄνωθεν καθῆσθαι, an adverb of motion joined with a verb of rest, to be

justified by ὑποκάτω κατακλίνεσθαι in Plat. Symp. p. 222. The change of the nominative in v. 1567 is harsh, but does not prove any corruption in the text, as the poet may have considered the sense sufficiently plain to allow him to dispense with the use of another pronoun.

1572. It is not easy to see why the commentators in general have sought to avoid the natural meaning of λάκτισμα δείπνου, which is quite in keeping with the whole picture, Thyestes shrieking, falling back from the table and vomiting, then spurning the banquet with his feet, and uttering a curse. In Ovid's account of the banquet of Tereus (Met. VI. 661) there is a precisely parallel passage, “Thracius ingenti mensas clamore repellit.” This Blomfield quotes, but, singularly enough, prefers understanding the text here of the rebelling of Thyestes' stomach against the food, and compares Prom. 906. κραδία δὲ φόβῳ φρένα λακτίζει. Butler makes λάκτισμα δείπνου equivalent to δείπνον λακτίσματος ἄξιον, “an abominable feast,” though in his first edition he had taken it as I have done. Schutz, with whom Dindorf apparently a-

To feast my sire, with more of zeal than love,
 Professing with glad cheer to keep a feast-day,
 Served him a banquet of his children's flesh.
 The parts about the feet and finger-tips,
 Seated apart, he broke from those above—
 While *he* in ignorance taking the unknown mess
 Eats up, thou seest, a curse to his whole house.
 Then, upon knowledge of the unholy deed,
 He shrieks, and falls in vomit from his carving.
 And on the race of Pelops calls down doom
 Spurning the feast along with his just curse,
 So perish all the line of Pleisthenes !—

grees, says, "pertinet ad contemtum et violatam immani comine convivii sanctitatem : " and much to the same effect is Paley's "violatas hospitii leges." Peile has advocated the natural interpretation, and so perhaps Klausen, though he does not explain the word in its place, but in his summary of the sense on v. 1510 (1565) renders it generally, "epularum horrorem." He is however more explicit in his version of *ξυνδίκως τιθεῖς*, "uno jure jungens," which Peile in his note further develops and illustrates, showing the sense to be, "making the act of trampling the banquet under foot plead together with the imprecation," or, as I have given it, so as equally to preserve the force of *δίκη* in *ξυνδίκως*, which Paley is wrong in supposing to be for the time suspended, "spurning the feast along with his just curse." I do not mean to say that Æschylus might not have used *συνδίκος* or *συνήγορος* simply for a helper, the *δίκη* in which the two were supposed to make common cause being a purely imaginary one, but that as a matter of fact the word is used here with more exactness, representing the trampling and the curse as both parties in an appeal to Heaven, assumed

to be a just one, in 'Thyestes' behalf.

1573. "These are the very words of Thyestes; and they are worthy of especial remark, inasmuch as they both prove that our poet, who here represents the race of Pleisthenes as coextensive, and in fact a convertible term with the Pelopidae, held Pleisthenes to be, if not the father, at least the son of Pelops, and in themselves moreover exhibit a truly awful conception of that mysterious power which compels Thyestes, as if under an evil spell, to curse himself no less than his brother, and so to entail upon the families of both those alternate acts of vengeance which end not with the murder of Agamemnon, but are yet to be developed in the succeeding portions of the Trilogy. Compare a similar imprecation in the mouth of Eteocles, Theb. 689-91. *ἐπεὶ τὸ πρᾶγμα κάρ' ἐπισπέρχει θεός, ἴτω κατ' οὖρον, κύμα Κωκυτοῦ λαχόν, Φοῖβω στυγηθὲν πᾶν τὸ Λαῖου γένος.*" Peile. Add Eurip. Phœn. 624. *Ἰο. πατρὸς οὐ φεύξισθ' Ἐρινύς; Ἐτ. ἐρρέτω πρόπας δόμος.* Paley adopts the account of the Schol. on Hom. π', 11, and Eurip. Orest. 5, that Agamemnon and Menelaus were really the sons of Pleisthenes, though brought up

ἐκ τῶνδ' ἐσοὶ πεσόντα τόνδ' ἰδεῖν πάρα.
 κὰγὼ δίκαιος τοῦδε τοῦ φόνου ῥαφεύς·
 1575
 τρίτον γὰρ ὄντα μ' ἐπὶ δέκ' ἀθλίῳ πατρὶ
 συνεξελαύνει τυτθὸν ὄντ' ἐν σπαργάνοις·
 τραφέντα δ' αὖθις ἢ δίκη κατήγαγε.
 καὶ τοῦδε τάνδρὸς ἠψάμην θυραῖος ὦν,
 πᾶσαν ξυνάψας μηχανὴν δυσβουλίας.
 1580
 οὔτω καλὸν δὴ καὶ τὸ κατθανεῖν ἐμοί,
 ἰδόντα τοῦτον τῆς δίκης ἐν ἔρκεσιν.

- ΧΟ. Αἴγισθ', ὑβρίζειν ἐν κακοῖσιν οὐ σέβω.
 σὺ δ' ἄνδρα τόνδε φῆς ἐκὼν κατακτανεῖν,
 μόνος δ' ἔποικτον τόνδε βουλευῆσαι φόνον·
 1585
 οὗ φημ' ἀλύξειν ἐν δίκη τὸ σὸν κára
 δημορριφεῖς, σάφ' ἴσθι, λευσίμους ἀράς.
- ΑΙ. σὺ ταῦτα φωνεῖς νερτέρᾳ προσήμενος
 κώπῃ, κρατούντων τῶν ἐπὶ ζυγῶ δορός ;

by Atreus their grandfather: but this, while it would reduce Thyestes' curse to an ordinary imprecation on the descendant of his enemy, is inconsistent with the express words of *Ægisthus* in vv. 1554, 5. 1561, 2, which are evidently intended to be taken strictly, and also with v. 1539, where the *δαίμων τῶν Πλεισθενιδᾶν* must surely be the same as the *δαίμων τῶν Τανταλιδᾶν* of vv. 1439, 1447, 1452, and the *ἀλάστορ* of Atreus of v. 1472. The exact place which Pleisthenes is meant to occupy in the family it is impossible to ascertain: nor is it worth while to discuss the probability of Peile's hypothesis, that there was an elder as well as a younger Pleisthenes. In v. 1577, *ξυνελαύνει* would seem to be another instance of the change of nominative, as it is not probable that Agamemnon was the person that drove out Thyestes and *Ægisthus*, and the lines are only meant

to show that there was a fitness in *Ægisthus* doing the deed, as having suffered personally as well as through Thyestes, not that *Agamemnon* had committed any offence himself, it having been already declared in v. 1553, that it is for his *father's* guilt that he suffers. The introduction of *τοῦδε τάνδρὸς* in v. 1579 is, as Peile remarks, an argument that the nominative has been changed, and serves in some degree to prevent that confusion which in an ordinary case would make such a change faulty.

1582. Peile is wrong in the distinction which he draws between *ιδόντα* and *ιδόντι*, as though the latter would have been more ambiguous, as it might possibly have meant, *when I shall have seen*; a sense equally capable of being extracted from the former. All that can be said is, that either might be used here, as *ἐμὲ* must be supplied for *τὸ*

Hence 'tis that thou may'st see this man o'erthrown—
 And I the righteous author of his death!—
 For me, the thirteenth child, with my poor father
 He drove away, a babe in swaddling clothes;—
 But Justice brought me back again, when grown,
 And, though a stranger, still I reached this man.
 Having then woven all the web of hate—
 And now e'en thus 'twere good for me to die
 So having seen him snared in Justice' toils.

CHOR. Ægisthus, insolence in ills I like not.

Thou say'st that thou didst kill this man on purpose,
 And didst alone devise this piteous deed;—
 I tell thee thou wilt not in justice 'scape
 The public curses, be assured, of stoning.

ÆG. Thou talk in this way, sitting at the oar

Below, while those above command the ship?

καθθανεῖν, so that in either case the "having seen" would be predicated of the speaker, though the position of *ἐμοὶ* rather prepares us for a participle agreeing with it. In the one case the notion of *ἰδὼν* is taken in connection with that of *καθθανεῖν*, in the other separately: but the general thought remains the same.

1583. *ἐν κακοῖσιν*, in ills, whether wrought, as here, by the insulter himself, or as in *Soph. Aj.* 1140, by some other cause; so that the two passages, together with v. 1107 of the latter play, are essentially parallel, in spite of the distinction taken by Peile. With regard to the remainder of the Chorus' speech, I agree in this opinion of Haupt: "Justam in his orationis compagem desiderantes post versum 1382 (1583) versum excidisse putant. Mihi hæc sic pronunciata videntur senum, tanquam rei capitalis iudicium, nam populi personam sustinent, gravitatis ac severitatis esse." In v. 1585 *ἔποικτον* is questionable, though perhaps not indefensible.

Casaubon's *ἐπακτόν* has considerable probability in its favour, both in itself, and on account of the case with which *αι* and *a* may have been confused. In *Eurip. Medea*, v. 45, Porson reads *ἄσεται* for *οἴσεται*, and remarks on the similarity of the vowel to the diphthong, particularly if the former be too widely, or the latter too closely written. In the same way I would read in *Æsch. Suppl.* 243. *ξυνάσεται* for *ξυνοίσεται*, as more natural and better agreeing with the interpretation of the Schol., *συμφωνήσει*.—*ἐν δίκῃ*, v. 1586, may mean "when thou art judged" (and so Haupt); but the common sense "justly" or "in strict justice" is quite sufficient.

1589. "*Ordo remigum, θρανίων, ζυγίων, θαλαμίων* hic respicitur. Horum primi videntur maximum fuisse momentum in propellenda triremi: secundi majus quam tertii: quare majorem existimationem et majus stipendium habebant. Ceterum hoc loco *τῶν θρανίων* mentionem facere non necessarium erat

γνώσει, γέρων ὦν, ὡς διδάσκεισθαι βαρὺ
 τῷ τηλικούτῳ, σωφρονεῖν εἰρημένον.
 δεσμός δὲ καὶ τὸ γήρας, αἶ τε νήστιδες
 δύαι, διδάσκειν ἐξοχώταται φρενῶν
 ἱατρομάντεις. οὐχ ὄρᾳς ὄρων τάδε;
 πρὸς κέντρα μὴ λάκτιζε, μὴ παίσας μογῆς. 1590

ΧΟ. γύναι, σὺ τοὺς ἤκοντας ἐκ μάχης νέον
 οἰκουρὸς, εὐνὴν ἀνδρὸς αἰσχύνουσ' ἅμα
 ἀνδρὶ στρατηγῷ τόνδ' ἐβούλευσας μόρον;

ΑΙ. καὶ ταῦτα τᾶπη κλαυμάτων ἀρχηγενῇ.
 Ὅρφεϊ δὲ γλῶσσαν τὴν ἐναντίαν ἔχεις. 1600
 ὁ μὲν γὰρ ἦγε πάντ' ἀπὸ φθογγῆς χαρᾶ,
 σὺ δ' ἐξορίνας νηπίοις ὑλάγμασιν
 ἄξει· κρατηθεῖς δ' ἡμερώτερος φανεῖ.

ΧΟ. ὡς δὴ σύ μοι τύραννος Ἀργείων ἔσει,
 ὃς οὐκ, ἐπειδὴ τῷδ' ἐβούλευσας μόρον, 1605
 δρᾶσαι τόδ' ἔργον οὐκ ἔτλης αὐτοκτόνως;

ΑΙ. τὸ γὰρ δολῶσαι πρὸς γυναικὸς ἦν σαφῶς·

(nisi cum Blomf. credamus cæsum Agamemnonem ut θρανίτην respici), quia tertius tanto inferior est secundo quanto secundus est primo: quare satis recte se habet comparatio:—δορὸς, navis." Paley.

1591. εἰρημένον, the nominative absolute. See on v. 10. προσταγὲν αὐτῷ, Sch. Farn.

1592. "καὶ τὸ γήρας, accusativus pendens a διδάσκειν: vel senectutem, cui molestius et difficilior est dicere." Klausen.

1594. οὐχ ὄρᾳς ὄρων τάδε; may be taken either as ὄρων, οὐχ ὄρᾳς τάδε; as I have taken it, or as οὐχ ὄρᾳς, ὄρων τάδε; "Dost not thou see, with this before thy eyes?" i. e. Canst not thou see thy own interest, now that thou seest from this dead body how matters stand?"

1595. Putting aside the question

whether πήσας can be equivalent to παθὼν, on which Paley refers to the Philological Museum I. p. 239, we may assert that even then it would create a mere tautology with μογῆς. Παίσας is in every way preferable to πταίσας, as being supported by external authority (that of the Schol. on Pind. Pyth. II. 173), approaching nearer to the text of the MSS., and affording an apter sense, as it is not stumbling against the pricks, but striking the foot against them, that would be the thing naturally to be dreaded. Πταίσας, as Paley observes, would require a different metaphor, such as one from a stone.

1596. There can be little doubt that τοὺς ἤκοντας is governed by οἰκουρὸς, though Klausen contends against such a notion, and Peile prefers supposing an anacoluthon. It

Old as thou art thou'lt know. 'tis hard to learn
For one like thee, when prudence is the lesson.
Nay, prison, e'en for age, and the sharp pangs
Of famine, are most excellent physicians
To cure the mind. Canst see and seest not this?
Kick not against the pricks, lest thou be hurt.

CHO. Woman, didst thou on watch for those who came
From battle, staining too thy husband's bed,
Thus plot against a chieftain and a soldier?

ÆG. These words too will be parents of thy harm.
In truth thy tongue is opposite to Orpheus',
For he led all for joy by his sweet voice,
But thou by thy fond barkings angering us
Shalt be led out!—When tamed thou wilt be gentler!

CHO. What? I see thee the ruler of the Argives,
Who after thou hadst plotted this man's death
Darest not thyself with thine own hand to slay him?

ÆG. Aye! for this craft was just a woman's part,

will not be denied that if *οἰκουρεῖν* *ἀνδρὰ* can stand, *οἰκουρὸς ἀνδρὰ* may stand also: and the use of the former is not disproved by the passage Klausen quotes, v. 778, *πόλιν οἰκουρεῖν*. The fact is, *οἰκουρεῖν* is properly an intransitive verb, containing in itself its own object, *οἶκος*; it may however be used as if it were no derivative, but a simple word, as in the case of *πόλιν οἰκουρεῖν*, which is a pleonasm like *νέκταρ ἐωνοχέει*. Thus it becomes equivalent to *τηρεῖν*, and can take after it an accusative of the person, though in that case its employment involves not a pleonasm but an absolute catachresis, if its original force as a compound be considered.

1602. I see nothing in Peile's interpretation of this line with Jacobs' reading *τηπίους* to justify the "wonder" which Paley expresses. The sense apparently is, "The ef-

fects of thy tongue are opposite to those of Orpheus'. He led every thing from the pleasure of listening to him: thou wilt indeed move thy hearers, but it will be *by* foolish barking, and *to* anger,—and so far from being able to lead them, thou wilt end with being led away thyself." Pauw's *ἡπίους*, as Wellauer has remarked, would be probable, if for *πάντα* in the line before there were *τὰ ἄγρια* or some similar word; but as the passage stands, it is not likely that such a contrast was intended. Klausen's interpretation of *ἡπίους* in an ironical sense cannot be called a natural one, as *ἡπιος* has first to be taken actively, an explanation which, though undoubtedly admissible, is not an obvious one, and even then we should rather expect some other expression, like *ὕλακτικοῖς ἡπιάμασιν*.

ἐγὼ δ' ὑποπτος ἐχθρὸς ἢ παλαιγενής.
 ἐκ τῶν δὲ τοῦδε χρημάτων πειράσομαι
 ἄρχειν πολιτῶν· τὸν δὲ μὴ πειθάνορα
 ζεύξω βαρείαις οὔτι μοι σειραφόρον
 κριθῶντα πῶλον· ἀλλ' ὁ δυσφιλὴς σκότῳ
 λιμὸς ξύνοικος μαλθακὸν σφ' ἐπόψεται.

1610

ΧΟ. τί δὴ τὸν ἄνδρα τόνδ' ἀπὸ ψυχῆς κακῆς
 οὐκ αὐτὸς ἠνάριζες, ἀλλὰ νιν γυνή,
 χώρας μίασμα καὶ θεῶν ἐγχωρίων,
 ἔκτειν' ; Ὁρέστης ἄρά που βλέπει φάος,
 ὅπως κατελθὼν δεῦρο πρευμενεί τύχῃ
 ἀμφοῖν γένηται τοῖνδε παγκρατὴς φονεύς ;

1615

ΑΙ. ἀλλ' ἐπεὶ δοκεῖς τάδ' ἔρδειν καὶ λέγειν, γνώσει τάχα. 1620

ΧΟ. εἶα δὴ, φίλοι λοχίται, τοῦργον οὐχ ἑκάς τυδε.

ΑΙ. * * * *

ΧΟ. εἶα δὴ, ξίφος πρόκωπον πᾶς τις εὐτρεπιζέτω.

ΑΙ. ἀλλὰ καγὼ μὴν πρόκωπος οὐκ ἀναίνομαι θανεῖν.

ΧΟ. δεχομένοις λέγεις θανεῖν σε· τὴν τύχην δ' ἐρώμεθα.

1611. *βαρείαις*, a case where the substantive has to be supplied from the verb. Οὔτι μὴ σειραφόρον can hardly be explained "ut non sit funalis," with Klausen and Peile, the latter of whom thinks an additional *mental* negative is required after οὔτι, nor yet with Paley as if the construction were ζεύξω *βαρείαις*, οὐ μὴ ζεύξω ὡς *σειραφόρον*. οὔτι μοι *σειραφόρον* (Porson) will mean "not a trace-horse for me, i. e. not such a one as I would make my trace-horse, as Agamemnon says of Ulysses, v. 811. *ζευχθεὶς ἔτοιμος ἦν ἐμοὶ σειραφόρος*, where it is not clear whether the speaker means a horse pulling *with* him as its fellow, or pulling *for* him as its driver, as here, though so much is evident from these and other passages, that the trace-horse was one that had a great deal of liberty, and so was

required not to be unmanageable.

1612. *δυσφιλὴς κότῳ* MSS., *δυσφιλεὶ σκότῳ* Stanley, *δυσφιλὴς σκότῳ* Pearson. The latter seems preferable, not merely as slightly nearer the MSS. reading, but as more in accordance with other passages where the epithet is similarly placed, such as *κάσις πηλοῦ ξύνουρος* in v. 475. Peile thinks *δυσφιλεὶ σκότῳ* better, as it is *unnatural* darkness that is meant; but this may be readily inferred, and on the other side it may be urged, that "the unwelcome comrade of darkness" is more forcible than "the companion of unwelcome darkness," as pointing out more directly what the prisoner has to expect from such a companionship. But on so slight a matter reasoning becomes mere refinement.

1615. αὐτὸς here is probably to be interpreted by αὐτοκτόνως v. 1606,

But I was his old enemy, and suspect.
Now by the assistance of his wealth I'll try
To rule the state: but him who'll not obey
I'll yoke in heavy style, no trace-horse for me,
A stall-fed colt! Yes! hunger, the stern comrade
Of darkness, shall behold him softened soon.

CHO. Why didst thou then with that base heart of thine
Not kill the man thyself? but 'twas a woman,
Pollution of the land and the land's gods,
Slew him.—Orestes!—is he yet alive,
That here returning by auspicious chance
He in his might may put them both to death?

ÆG. But if such thy thoughts and language, thou shalt find
it out with speed.

CHO. Come then! come! my friends and comrades—not at
distance is the need.

ÆG. * * * * *

CHO. Come along! let each be ready, grasping tight his
falchion's hilt!

ÆG. I too grasp my falchion tightly, and will not refuse
to die.

CHO. Die! we take the word with pleasure: now then,
Fortune let us try!

so that σὺν cannot well be defended. Besides, the Chorus would be more likely to speak of Clytæmnestra as having taken on herself the whole risk of the murder, than to admit that Ægisthus had any part in it. Paley explains τί δὴ by εἰ πρὸς γυναικὸς ἦν δοῦσαι: but δοῦσαι refers only to the final stratagem, not the whole scheme of the murder, of which Ægisthus, v. 1580, declares, and the Chorus, v. 1605, admits, that he is the author, so that on that shewing the deed would naturally devolve on Clytæmnestra. The course of thought would rather be the same as that in the last speech of the Chorus, "If thou art to set up as tyrant of Argos, and must

needs threaten us so boldly, why couldst thou not shew thy bravery in killing Agamemnon with thine own hand?"

1621, 3. Of the various methods of arranging these lines, the most probable is that which supposes a line, spoken by Ægisthus, to have been lost after v. 1621: vv. 1628, 35, 43, 4, contain sufficient proofs to prepare us for any loss in this part of the play.

1624. ἐρώμεθα, Schutz's correction of ἐρούμεθα is justly preferred by Peile to αἰρούμεθα (Canter) and εἰλούμεθα, either of which, as he remarks, would produce only a repetition of δεχομένοις.

- ΚΛ. *μηδαμῶς, ὧ φίλτατ' ἀνδρῶν, ἄλλα δράσωμεν κακά·* 1625
ἀλλὰ καὶ τὰδ' ἑξαμῆσαι πολλὰ δύστηνον θέρος·
πημονῆς δ' ἄλις γ' ὑπάρχει· μηδὲν αἱματώμεθα.
στείχετε δ', οἱ γέροντες, πρὸς δόμους πεπρωμένους [τοῦσδε]
πρὶν παθεῖν ἔρξαι τ' ἄκαιρον· χρῆν τὰδ' ὥς ἐπράξαμεν.
εἰ δέ τοι μόχθων † γένοιτο, τῶνδ' ἄλις γ' ἐχοίμεθ' ἂν, 1630
δαίμονος χολῇ βαρεῖα δυστυχῶς πεπληγμένοι.
ᾧδ' ἔχει λόγος γυναικὸς, εἴ τις ἀξιοῖ μαθεῖν.
- ΑΙ. *ἀλλὰ τοῦσδε μοι ματαίαν γλῶσσαν ᾧδ' ἀπανθίσαι,*
κάκβαλεῖν ἔπη τοιαῦτα, δαίμονος πειρωμένους,
*σώφρονος γνώμης δ' ἀμαρτεῖν, τὸν κρατοῦντα * * 1635*
- ΧΟ. *οὐκ ἂν Ἀργείων τόδ' εἴη, φῶτα προσσαίνειν κακόν.*
- ΑΙ. *ἀλλ' ἐγὼ σ' ἐν ὑστέραισιν ἡμέραις μέτεμι' ἔτι.*
- ΧΟ. *οὐκ, ἐὰν δαίμων Ὀρέστην δεῦρ' ἀπευθύνη μολεῖν.*
- ΑΙ. *οἶδ' ἐγὼ φεύγοντας ἄνδρας ἐλπίδας σιτουμένους.*

1528. The true reading of this line it seems impossible to conjecture with any certainty. All that we can tell is that *στείχεθ' οἱ γέροντες πρὸς δόμους πεπρωμένους* is correct so far as it goes, but what is to be made of *τοῦσδε*, which in the old text concludes the line, whether ἥδη is to be inserted at all, and if so, whether with Porson after *γέροντες*, or with Blomfield after *στείχετε*, are questions to which the data before us do not supply answers.—*πεπρωμένους* in this connection is not an unnatural epithet, especially if we look to *χρῆν* in the next line. Clytæmnestra means to say, “We have had our fill of bloodshed, but it was no more than was forced on us by Fate: this new quarrel we are allowed to decline: it is not necessary to exceed our destiny, and yours is to remain quietly at home.” In the next line Musgrave’s *ἔρξαι τ' ἄκαιρον* is not wholly satisfactory, as we should rather expect ἢ ἔρξαι τι

ἄκαιρον: it is however the best which has been proposed. *χρῆν τὰδ' ὥς ἐπράξαμεν* is equivalent to *ἐπράξαμεν τάδε ὥς χρῆν*.

1630. Peile’s interpretation, “if there might be found a point at which to cry Hold! Enough of these troubles, we would lay hold upon it,” is somewhat forced, and not consistent with v. 1627. *πημονῆς δ' ἄλις γ' ὑπάρχει*. Paley would read *δεχοίμεθ' ἂν*. It is better to point after *γένοιτο*, as the verse seems to direct, supposing the sense to be “But if there should ever be a case of troubles (*μόχθων* a partitive genitive, and *τφ* a probable, though perhaps not necessary correction of *τοί*), we might surely think ourselves sufficiently compassed by them.” But possibly *γένοιτο* may be a mistake for *πένοιτο*, which might easily be founded with it from the similarity of Γ and Π. Compare *Eum.* 431, *τῶν σοφῶν γὰρ οὐ πενεί. δέοιτο* was long since proposed by Stanley in

CLY. Do not, do not, my beloved one, let us plunge in ill
more deep.

Here we have a crop already of full many a woe to reap.
Suffering there is here in plenty: let us have no blood-
shed now.

Haste—depart, old men, in safety to the homes your
Fates allow,

Ere you do or suffer mischief: we but acted as was
willed.

Oh! if ever man had troubles, sure our souls with
them were filled,

Crushed and beaten to our ruin by the demon's anger
stern.

Here you have a woman's counsel, should there be a
wish to learn.

ÆG. But that these should fling upon me their tongue-
valiant folly's bloom,

And should throw about such language, madly playing
with their doom,

And desert the path of judgment, and resist the
ruler's will—

CHOR. 'Tis not in an Argive's nature, thus to court a man
of ill.

ÆG. Well, in after days thou'lt find me following close upon
thy track.

CHOR. Never, should the favouring powers vouchsafe to lead
Orestes back.

ÆG. Ah, I know that banished people make their daily food
of hope.

the same sense. In that case we should probably have to read *τις* for *τοι* with Schutz.

1635. This line also cannot be printed complete in the present state of the text. Neither Peile's *προσκυεῖν* (a supposed apposition with *σώφρονος γνώμης*) nor Blomfield's *δ'* (Paley *θ'*) *ὑβρίσαι* are abstractedly unlikely: the latter I have

followed in the translation. The infinitives are obviously indignant exclamations, as in Aristoph. *Aves* vv. 5. 7, and in Virgil's *Mene desistere*, &c., being, as noticed above, really nouns, so that any proposal to supply the lacuna with words like *πῶς πρέπει* (Klausen) is not likely to be the true one.

ΧΟ. πράσσε, πιαίνου, μαιίνων τὴν δίκην· ἐπεὶ πάρα. 1640

ΑΙ. ἴσθι μοι δώσων ἄποινα τῇσδε μωρίας χάριν.

ΧΟ. κόμπασον θαρσῶν, ἀλέκτωρ ὥστε θηλείας πέλας.

ΚΛ. μὴ προτιμῆσης ματαίων τῶνδ' ὑλαγμάτων. ἐγὼ
καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς.

1643, 4. ἐγὼ and καλῶς, though not in the MSS. may be regarded as certain, from the words of the Schol. ἐγὼ, φησὶ, καὶ σὺ κρατοῦντες

τῶνδε τῶν δωμάτων διαθησόμεθα τὰ καθ' αὐτοὺς καλῶς. Heath wished to read με προτιμῆσης, and Musgrave τῶνδ' ὕλαγμα· πάντ' ἐγώ: but προτιμῆσης

CHO. Prosper, gorge on right perverted : now thou hast an ample scope.

ÆG. Know that thou shalt pay me dearly for this folly, soon or late.

CHO. Aye ! go boasting in thy valour, like a cock beside his mate.

CLY. Never waste attention longer on these curs' insensate yell ;

Thou and I will rule the palace, and establish all things well.

appears to be used intransitively, with a genitive after it as after other words signifying *regard*, as Peile maintains, referring to Matthiæ Gr.

Gr. § 348. In the same way *θυμίζω* is constructed with either a genitive or an accusative.

A D D I T I O N S.

244. Klausen's *εὖ πράξις* is, as Peile has remarked, confirmed by a similar form of expression in v. 481. *εὖ γὰρ πρὸς εὖ φανείσι προσθήκη πέλοι.*

439. *εὐμορφοί* may be intended to signify that the bodies in this case were not burnt, like those which had to be sent home, but buried, a practice not less common in ancient times (see Dict. of Antiqq. art. Funus), and sufficiently recognised by Æschylus, v. 841. Sept. 949.

543. If *δρόσοι* is supposed here to be masculine, *λειμώναι* must of course be altered, either into *λειμώνιοι*, or, as is more probable, with Blomfield after Schutz, into *λειμωνίας*.

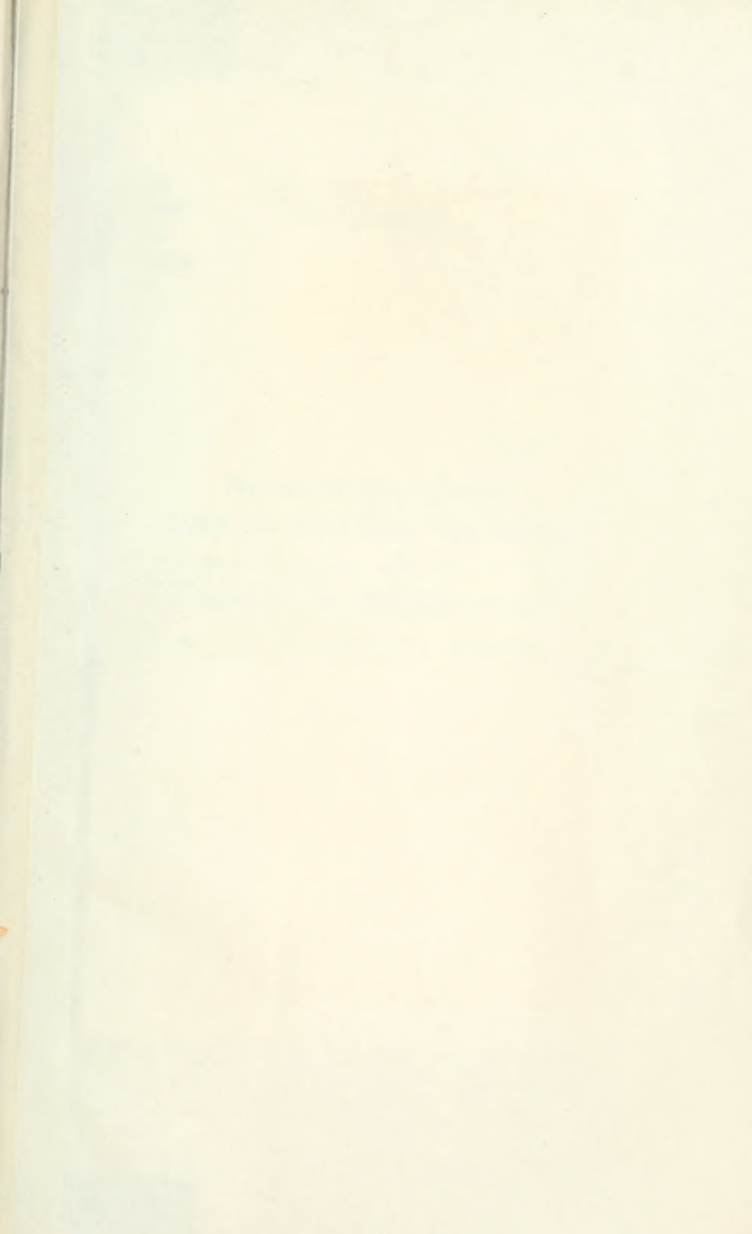
574. There are three ways in which this line may be taken: (1) "I seemed (to myself or to others) to be made to waver by such talk as this:" (2) "by such showing I appeared to be a waverer" (Peile, who renders *πλαγκτός* *mad*: Klausen's "talibus orationibus, id est, iis qui hæc dicebant," and Bernhardt's "ut ex talibus orationibus conjectandum," are only variations of the same general exposition, the drift of which is to separate *λόγοις* from *πλαγκτός*): (3) "it was by such words" (not the words of the Chorus, but the intelligence of the watchman who saw the beacon) "that I seemed to be beguiled." The second seems on the whole preferable, as in the first the sneer is not sufficiently apparent, while *λόγοις τοιούτοις* is more naturally referred to the words immediately preceding than to any thing else.

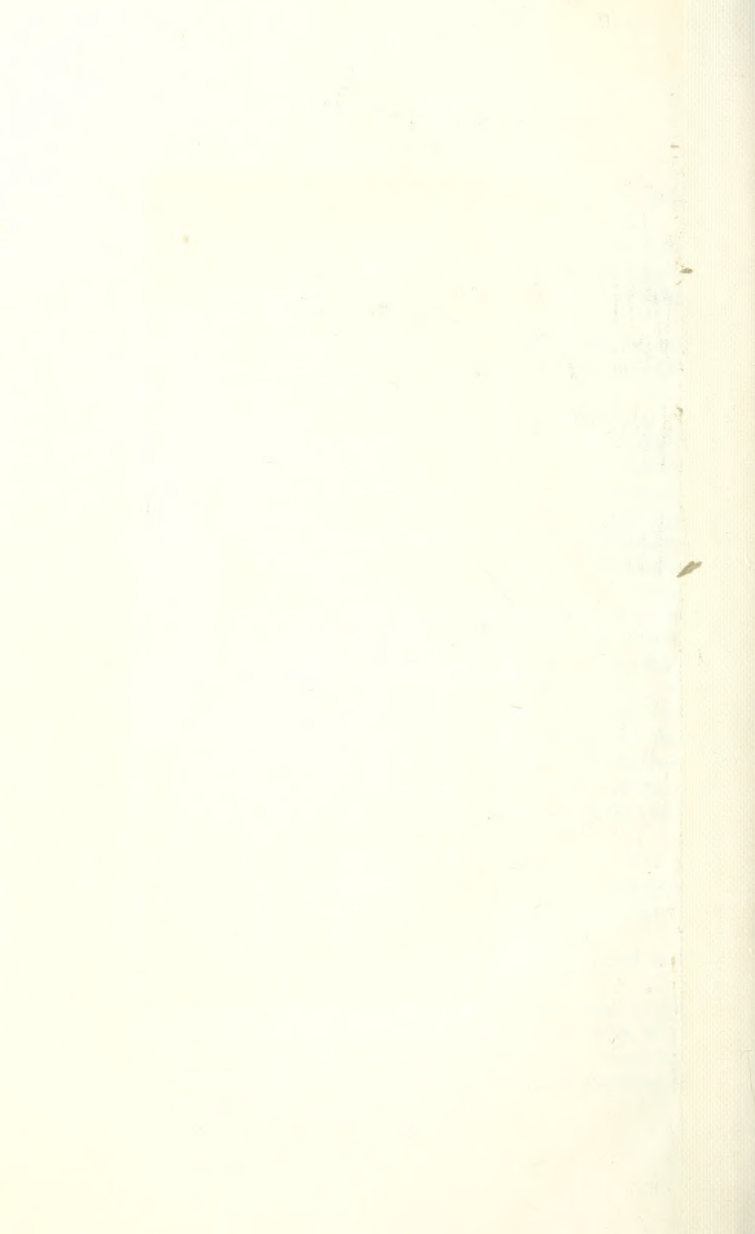
695. It may be urged that the epithet *γάλακτος* cannot have been used to point out Helen, as she must have been fed at the breast no less than a lion's cub: but the parallel to the *τροφή* of the animal is not the treatment bestowed on Helen in her infancy, but that which she received on her arrival at Troy, so that we may still conceive a *differentia* to have been intended.

728. Such phrases as *γένει πολίτης* Dem. 628. 8, *γένει υἱός* Id. 1081. 7, (Liddell and Scott v. *γένος*) shew that *γένει* here is not to be understood "for" (by way of) "a rate," but must be taken in close connection with *βλαστάνειν*, "springs by lineal descent."

781. In the translation *ἐπραξίμην* has inadvertently been rendered as if it were equivalent to *ἐπραξα*, which of course is not the case.

1128. In the passages where *τί* is used for *ὅτι* it appears more or less strictly to exert its interrogative force, just as in English "what is it" occasionally occurs in the *oratio obliqua* for "what it is." Those who think that such an introduction of the direct interrogation would not be harsh here may recall the comma.





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The Agamemnon

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